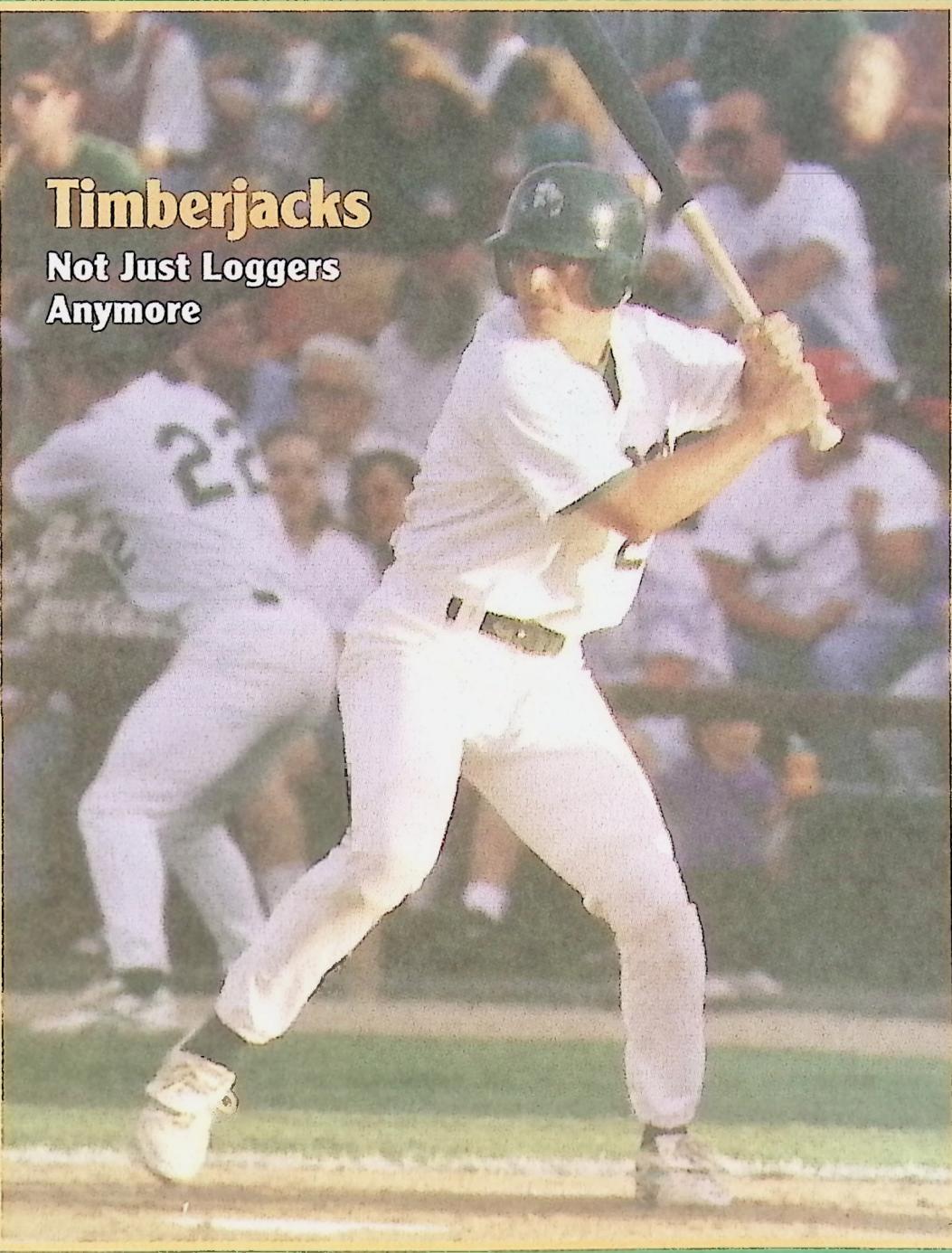
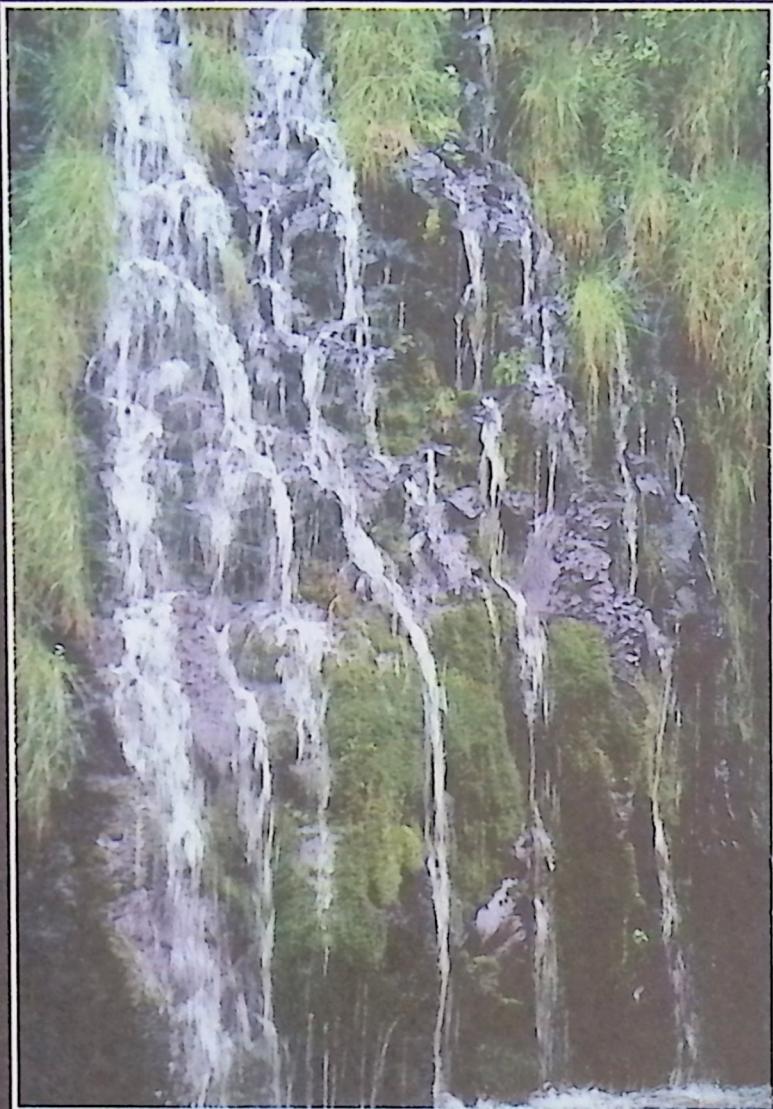


# J E F F E R S O N

*Monthly*



**Timberjacks**  
Not Just Loggers  
Anymore



Photograph-Mossbrae Falls, part of an exhibit by Jim Nelson opening August 2nd, at Blue Heron Gallery & Gifts, 115 E. Main, Ashland.

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ON THE COVER

Cody McKay of the Southern Oregon Timberjacks bats against the Boise Hawks. Photo by Eric Alan.

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# JEFFERSON

Monthly

AUGUST 1996

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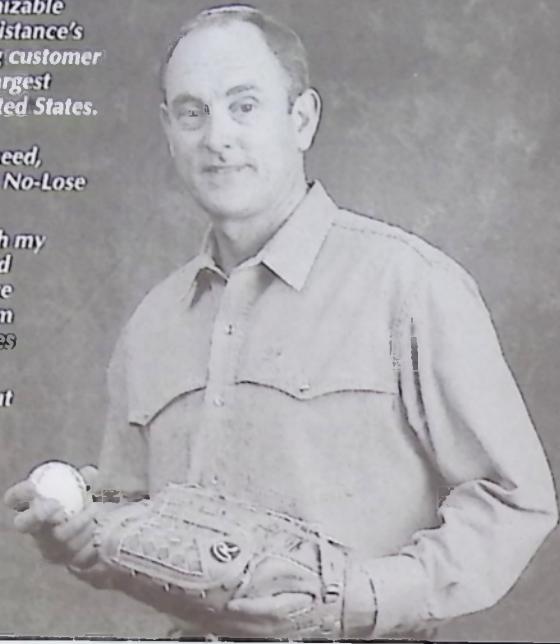
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# TUNED IN

Ronald Kramer

## The "Good Old Days" of Radio

Amidst the nostalgia craze which has raged in the past decade there have been a lot of fond reminiscences about the Golden Age of Radio. Like most retrospective journeys into the past, such distillations of our social evolution tend to maximize the best and minimize the worst. Truth be told, a very great deal of radio in its golden age was dross—just as most of television and contemporary radio now falls into the same category. But there was one essential difference and through it radio may serve as a metaphor for our larger world.

I recently read a long-overdue book by LeRoy E. Bannerman devoted to the career of Norman Corwin. If you are old enough to remember VE Day, Corwin's name means something. Younger readers will say Norman WHO? Corwin was, himself, kind of a metaphor for radio's golden age. As a writer and director, he was responsible for landmark dramatic programs which started in 1937 and continued for about a decade. Most were broadcast over the CBS Radio network.

Many of his pieces were devoted to humorous satires and fantasies about various aspects of American life. For example, he wrote several verse plays which satirized the radio and movie industries. His play *The Undecided Molecule*—about a molecule which couldn't decide whether it belonged to the animal, vegetable or mineral kingdom—starred Groucho Marx as the molecule. *My Client Curley* was the story of a trained performing caterpillar who took the entertainment world by storm—until he evolved into a butterfly. *The Plot to Overthrow Christmas* convened history's most

A GREAT DEAL OF RADIO  
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BUT THERE WAS  
ONE ESSENTIAL  
DIFFERENCE.

famous villains in Hell in a humorous rhymed attempt to subvert mankind's higher instincts. But Corwin also dealt in serious drama. *They Fly Through the Air* dispassionately told the story of the tremendous destruction of homes and strafing of fleeing families by an unconcerned Nazi bomber crew in 1939.

Corwin is most remembered, however, for his war-time programs. While he produced innumerable live programs from, and about, England—in which he dramatically profiled the story of Britain during the war in much the same way that Edward R. Murrow journalistically presented the daily life of the English under attack—it was Corwin's programs

which opened and closed World War II which most stand out. *We Hold These Truths* was broadcast just four days after Pearl Harbor with the goal of explaining to Americans why they were suddenly at war and what they were fighting for. An all-star cast joined President Roosevelt in this live broadcast, which originated from four different cities and was carried live on every radio network. A similar effort, *On A Note of Triumph*, explored victory in Europe in 1945 and was followed some months later by August 14 on the occasion of the Japanese surrender. In these programs Corwin tried to explore what the successful end of the war would mean for Americans and the world. Through them he became a major supporter of the United Nations and the Wendell Willkie One-World movement for which he undertook many radio assignments in the days immediately following World War II. His war broadcasts were so

prominent, effective and good that they have become emblematic of Corwin's career.

But the real significance of the book about Corwin lies in what his career meant about radio, and what it tells about America—that the broadcasting industry no longer has a place for Corwin and people like him.

Corwin came to CBS at a time when half the programming on American radio networks were broadcast at the networks' (rather than sponsors') expense, and when the radio industry sought creative distinction through such efforts. Gestures like hiring the foremost conductor in the world, Arturo Toscanini, to form the NBC Symphony Orchestra, seemed fitting in such a world. CBS offered live weekly broadcasts by the New York Philharmonic. When told by his sales staff that there was no audience for the Philharmonic, CBS president Bill Paley reportedly said, "Then we'll create one." And, after five years of live Sunday afternoon broadcasts, they did—and found a sponsor as well. Contrast such dedication with the life of most contemporary American television series which is measured in weeks.

Many of the chief staff members at Corwin's CBS came from posts elsewhere in the arts. His boss, Davidson Taylor, was a dramatic writer. According to Bannerman's book, in 1943, when the corrosion of commercial radio by money was increasingly evident, Corwin wrote Taylor:

"I believe the gap between CBS and all other networks must necessarily narrow in direct proportion to the extent to which they resemble each other. If all networks sold all of their time, they would be practically identical. The achievement which has most distinguished CBS from its chief rival has never been a sponsored comedian, or a variety show, or a mystery yarn, but the use it had made of its [noncommercial] time....I am not one who spits kerosene on commercial radio....It is mainly good, it pays the bills, it makes it possible to bring Brahms and MacLeish and Chunking direct to the public. I am not sorry that we are making more and more money and selling more and more time—I rejoice in that. I am just sorry that along the way we may well lose the very stuff that made CBS what it is, a network of character."

Corwin was a star of radio, a media celebrity. Newspapers covered Corwin's programs, his comings and goings and his ideas in much the same way Orson Welles was a media celebrity (also, interestingly, in radio and film but never in television). He

CONTINUED ON PAGE 31

*Strength You Can Bank On.*



# SPEAKING OF WORDS



Wen Smith

## Brother, Can You Spare a Vowel?

Viewers of television's "Wheel of Fortune" are told that they're watching "America's favorite game show—and now, the world's!"

"The Wheel" has gone international. It's no surprise that many countries are eager to watch the show. It's the only market in the world where the ordinary citizen can buy a vowel.

Places like Poland's Przasnysz are starved for vowels. Some Balkan countries have family names like Gbrsk and Scvdrscvz. Such families would surely polka with joy at the prospect of ordering a vowel and seeing it instantly flipped into view by Vanna White.

We who speak English find it hard to imagine such scarcity of vowels as is borne daily by the citizens of Poland. To us, a word without a vowel is like a slab of dry ice. We can't get our tongues around it without sticking.

No one really knows what disaster may have caused the vowel shortage in such languages as Polish and Serbo-Croatian. It couldn't have been the harsh winters. After all, the Esquimos of frozen Alaska and the natives of Himalayan Tibet know no such shortage. A flood, perhaps? No, the Native American languages have never been short of vowels, not even along the muddy banks of the Ohio or the flood-prone Mississippi.

A writer on the World Wide Web has proposed a solution to the vowel shortage of such towns as Sjlbdvnzv and Grzny. (I think he made those up, though he might well have cited real places like Cvrstec or Hrtkovic.) Anyway, the writer suggests that President Bill Clinton call a special joint session of Congress to approve sending a shipment of 75,000 vowels to Bosnia.

Still more could be done. The President might ask American farmers to donate some 50,000 bales of E-I-E-I-O combinations for shipment to the Balkans. No doubt McDonald's outlets would be happy to handle

distribution, a vowel-vowel here and a vowel-vowel there. The McVowel might do wonders to resolve the area's ethnic conflicts.

Could America, if it decided to come to the rescue, spare enough vowels to make a difference?

The only state known for vowel abundance is Hawaii. Perhaps we could encourage a sister-city arrangement between such places as Maui's Kaanapali and Poland's Pszczytyk. Such international trade might spread the-vowels more evenly and make both Polish and Hawaiian more pronounceable, with place names like Chicago, Indianapolis, or Las Vegas..

No contestant on "Wheel of Fortune" has ever been denied the purchase of a vowel, provided that it be asked for properly in the progress of the show, so we must assume that Merv Griffin, the billionaire owner-producer, has a private, unlimited source.

Perhaps he should be encouraged to lend or donate a few hundred thousand vowels for distribution in ravaged Bosnia, where ordinary citizens, however desperately they need vowels, can't afford to buy them from Pat Sajak at \$250 a copy.

One way or another, we should take action soon to end the Balkan shortage. Peace with that part of the world is greatly to be desired by Americans. We may own the military power to destroy those countries, but they have the lingo to make the conflict unbearable for us at the negotiating table. Mankind knows few fates worse than being talked to death—especially in a language starved for vowels.

Wen Smith's commentaries are heard Mondays on the *Jefferson Daily*. Wen, who lives in Ashland, is also heard occasionally on *Monitoradio*. He writes a syndicated column, and his essays appear regularly in *The Saturday Evening Post* and other publications.

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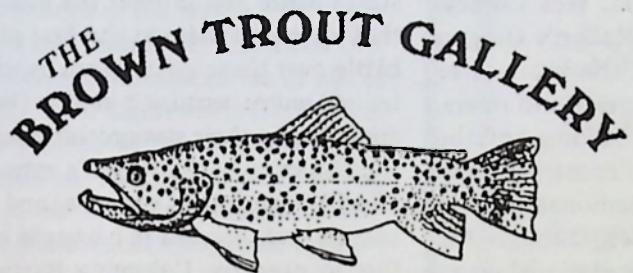
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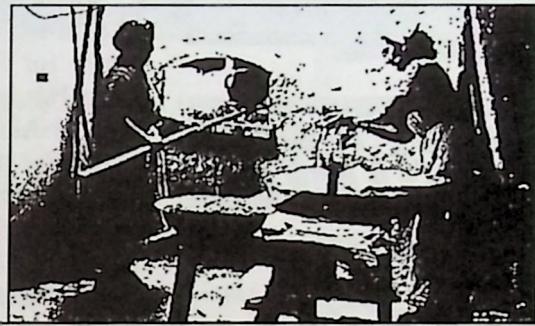
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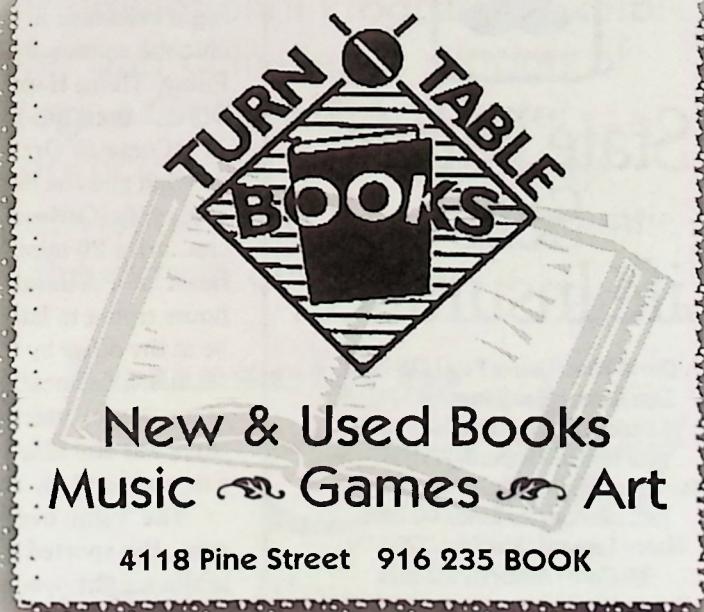
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# JEFFERSON OUTLOOK

Russell Sadler

## Livability and Stewardship

Oregon was promoting its "livability" long before livability became a buzzword. Today Oregon is nationally known for Bob Packwood, Wes Cooley, Tonya Harding and Lon Mabon's Oregon Citizens Alliance. But in the years after World War II, Oregon's forests and rivers, their legendary trout and salmon, and the extraordinary dams under construction in the Columbia Basin were nationally known instead. They were known through the books of Stewart Holbrook, national magazine articles by the late Richard Neuberger, and because of charismatic political leaders like the late Gov. Tom McCall.

I can pinpoint the moment in 1963 I decided to leave the east and come to Oregon. I was leafing through *Fortune* magazine and was arrested by a Portland General Electric utility advertisement. It featured a business executive in a dark suit standing in a downtown office building elevators holding a briefcase in one hand and a two-foot chinook salmon by the gills in the other. "A Funny Thing Happened on the Way to the Office," the caption read.

"Come to Oregon where the market is growing and the living is fun," continued the copy. "Mr. Carlson is a nut on fishing. He can...drive 20 minutes from his home in the heart of Portland and spend a couple of hours trying to latch onto a salmon and still be at the office by 9." I became a reporter instead of a business executive and I lived most of my Oregon years in Eugene, not Portland. But I was still able to fish the McKenzie at 6 a.m. and be at my desk writing by 9 a.m.

The fight over remnant wild salmon runs, the spotted owl and the bull trout is really a fight over a standard of living for humans. The decline of the spotted owl and wild salmon runs are warnings about the deterioration of the human standard of living and a cruel judgment on our human stewardship over the habitat that nourishes these resources.

For the last 40 years Oregonians believed they did not have to destroy their en-

vironment to make a satisfactory living. Oregonians and their chosen political leaders believed they could avoid mistakes other states made and protect the environment that attracted them in the first place. The battle over these endangered species is bitter and angry because it implies Oregonians are failing in their stewardship mission.

The story of the region's extraordinary effort to develop its economy and still protect its environment is best told by the effort to preserve Columbia Basin salmon runs in the face of the expanding economic opportunities created by unprecedented hydroelectricity. A new book just published by Oregon State University Press chronicles this 100-year struggle to preserve the Columbia Basin's salmon—a struggle most biologists now admit is ending in failure.

*The Northwest Salmon Crisis—A Documentary History* is a collection of documents that reveal the causes and the early warning signs of the present salmon crisis. Sea Grant Editors Joseph Cone and Sandy Ridlington edited a remarkable collection of relevant, revealing public documents that chronicle the sad saga of declining salmon runs in the region.

The tale is told in edited public documents that record the tantalizing industrial optimism of the Corps of Engineers, dark doubts of some biologists and the "balanced" compromises of political and civic leaders. The reader is left with the overwhelming impression of how little these self-proclaimed "experts" really knew when they made irreversible decisions. The historical record is not kind to the ideological advocates of free markets or government planning. Both were tried. In the real world, both failed—badly.

The documentary record is bracketed by graceful essays by two of the best regional historians practicing today. William G. Robbins, professor of history at Oregon State University, opens the books with an essay that crystallizes the world of the Columbia River salmon and its dominant role in the re-

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gion's culture. William L. Lang, director of the Center for the Columbia River, closes the book with an perceptive essay examining the consequences of the unthinkable—a Columbia River without salmon. Commentaries by scientists Stanley V. Gregory, James A. Lichatowich and Douglas Dompier; activist Bill Bakke, formerly of Oregon Trout, and law professor Michael C. Blumm create a useable context for each collection of public documents. Footnotes in the book are a treasure trove of reading recommendations for those who may want to acquaint themselves with the historical, cultural and political traditions of the region.

Some of my students at Southern Oregon State College introduced me to places in the Rogue River Basin where I can fish at dawn and still be at my desk by 9 a.m. Please excuse us if we do not share the information. I fear these remaining little jewels will not last because the people we elect to public office no longer have the will to protect these places and the way of life that goes with them. Mainly monetary values have replaced Oregon's much-promoted environmental ethic that the late Gov. Tom McCall boasted about in his version of *The Oregon Story*. Oregonians now face the humbling experience of realizing they are no better than anyone else at developing the economy while preserving the environment that made their particular patch of Earth a livable place. Oregonians managed to preserve their livability longer than much of the country but they, too, chose to ignore the warning signs. *The Northwest Salmon Crisis—a Documentary History* clearly shows those warnings have been around for nearly 100 years for those willing to heed them.

■

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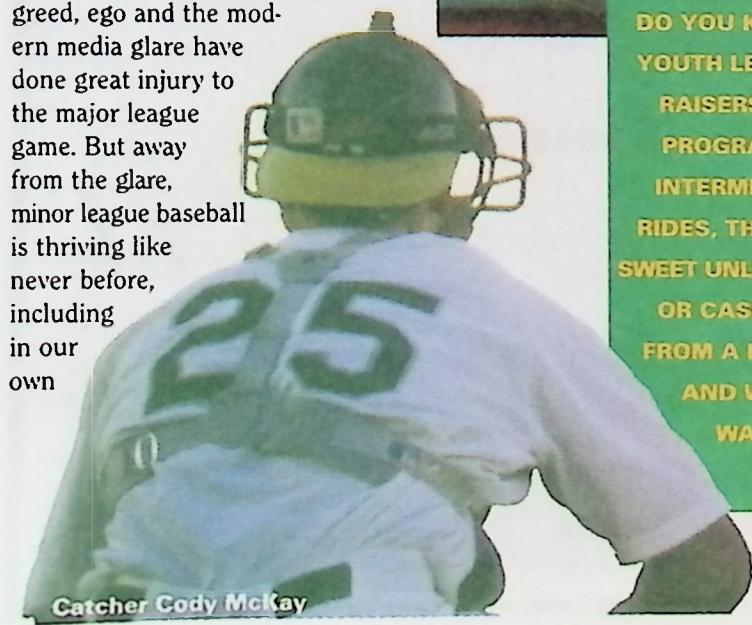
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Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can also visit Russell on the Internet at <http://www.jeffnet.org/russ.html>. Members of JEFFNET, the Internet service of the Jefferson Public Radio Listeners Guild, can participate in a civic affairs forum moderated by Russell through the JEFFNET Control Center.

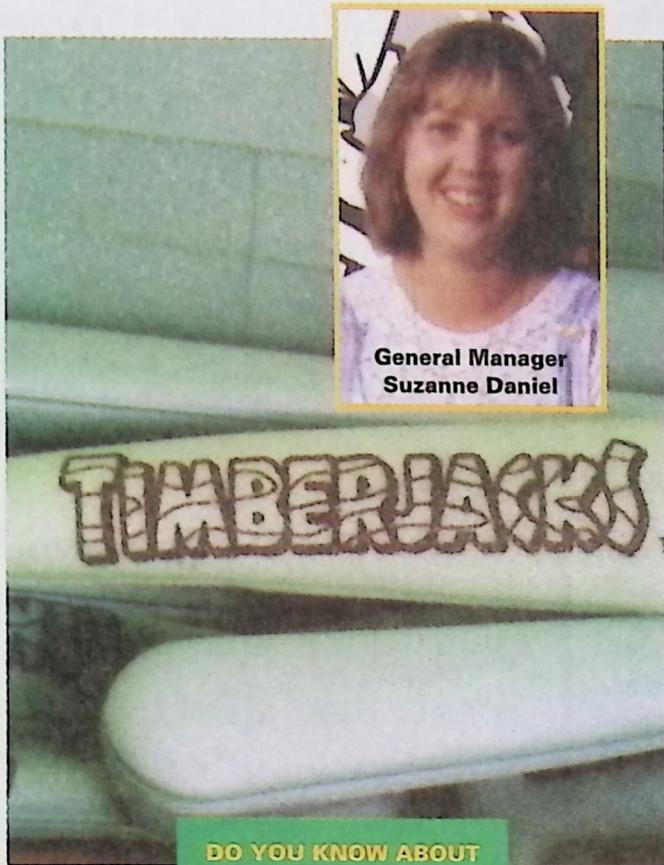
# Timberjacks: Not Just Loggers Anymore

With a controversial new name, a commitment to community service, and promotional stunts no major league team would dare, the Southern Oregon Timberjacks bring professional baseball to the State of Jefferson, led by one of the only female general managers in all of sports.

The intricate chess-like rules and strategies of baseball have alternately thrilled, mystified, or deeply bored various segments of the American population for more than a century. Lately, greed, ego and the modern media glare have done great injury to the major league game. But away from the glare, minor league baseball is thriving like never before, including in our own



Catcher Cody McKay



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ARTICLE &  
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Eric Alan

region, where the local team works to step forward, not only as entertainer, but also as educator, employer, and community cultural resource. Even those who think the game a yawn may be startled awake by its community service role.

So, you think you know baseball? Do you know what a Timberjack is, and why? Are you aware that in some pro baseball, winning is less the goal than instruction? That money's lack is made up for there, by a volunteer structure that parallels that of public radio? Do you know that local fans can watch the action from a spa in right field? That several of the major leagues' top stars began their careers in Med-

ford? Or that one of the only women general managers in pro sports skillfully runs the team's business? Do you know about youth league fund-raisers, reading program tie-ins, interminable bus rides, the allure of sweet unlikely dreams, or cash dropped from a helicopter? And who's that waving a green foam axe? Does any of this bear relation to the more graceful but arrogant heights of the majors; the cult of profit and personality that they've become?

Yes, but no. Some explanation is in order.

The Southern Oregon Timberjacks are the short-season Class A affiliate of the major league Oakland A's—which is to say, the very bottom rung of the professional baseball ladder. This is where it all begins, for all those young men who believe—by reason of talent, faith, or sheer delusion—that the big leagues are attainable; or at least that playing baseball under

thoroughly exhausting conditions still beats working in the hardware store back home, for the summer. Across from the railroad tracks and the Hays Oil Company, between the Medford Armory and a patch of weeds, lies a neat green diamond where players have strained to learn how to turn dreams into reality for years. This is the seventeenth year that the Medford team has worked with the A's; professional baseball existed on the same field for nearly half a century before that, with previous affiliations including the Giants and Dodgers. The field itself—now awkwardly known as Jackson & Perkins Gardens at Miles Field—stammers into its 99th year, in some ways newly refurbished, and in others displaying shameful, desperate need.

Established major league stars have indeed sown their baseball identity here: Jose Canseco, Terry Steinbach and Rod Beck did, in earlier days; now Brent Gates, Mike Bordick, and Todd Van Poppel; perhaps Ben Grieve and Miguel Tejada next. But the team itself has never really built a proper identity, even in its own region. Long known as the Southern Oregon A's, the team was consigned to looking like a cheap imitation of the big Oakland club—on loan, not really at home.

**E**nter the Timberjacks, a name change effective this year, part of a larger attempt to better carve out a local identity. (Also part of an attempt to better cash in on marketing bucks, for which an impoverished organization can hardly be faulted.) Given the logging industry's politically precarious position, the new name has generated only slightly less controversy than the Spotted Owls would have, especially given the part ownership of the team by the Croman Corporation, a local logging company. But Timberjacks general manager Suzanne Daniel stands firmly by the choice. "We understand the controversy... But from our perspective, it's a historical reference. There were horses pulling logs up and down the non-streets when baseball came to this valley... We didn't do it for political reasons." The Paul Bunyan-esque stature of the batter in the team logo—he's much larger than the forest that surrounds him—does have a certain strength and mystique lacking in other minor league names she mentions. "How would you feel, as a player, being a Sand Gnat? There's no dignity in being a Lug Nut!" And while the name is bound to continue to offend a small segment of the population, the issue will likely soon fade, as the associations of the name become the team itself in people's minds, more than what its original reference might have meant. Suzanne notes the similar major league controversy over the Braves and the Indians, persistent but small. Indeed, who ever remembers to complain that Pirates are not a proper role model for Pittsburgh's youth? To update the image accurately in the modern day, anyway, shouldn't the team be renamed the Pittsburgh Terrorists?

But not to digress. The Timberjacks need entirely different strategies than a major league team to carve out an identity within a community; they also play a different civic role. From the perspective of sheer entertainment, a minor league team in a decrepit stadium cannot rely on star power or comfortable seats to draw crowds, especially when spectacular per-

formance by a player usually results in a quick plane ticket to another town, higher on the professional climb. It's necessary to create a wildly different good time in the stands, with creative nightly promotions and strange stunts that the majors would never dare. After describing exactly what would happen to her if she gave in to her deep urges to use Jimi Hendrix's version of the National Anthem before a game, and describing her continuing contemplation of adding a live Timberjackass as a team mascot (to go with the oversized, costumed Timberjack currently wandering around), Suzanne Daniel suddenly picks up a green foam axe emblazoned with the Timberjack logo, and begins waving it around. "It's an axe, and there's nothing wrong with it," she says with an emphatic smile. "We're not going to hurt anybody with it." She continues on to describe cow-chip throwing contests, money to be dropped from a helicopter as selected fans run around the field scooping it up, and a turn-back-the-clock night during which she and various staff members were running around on the field in '60s hippie costumes, throwing flowers and dancing—and ending up as a promo spot on the local news for a week, as a result. And now there's a spa along the right field line which fans can rent for the evening, and from there watch all this and the game in unique comfort. Though there is a basic schedule for promotional stunts, she adds: "All the crazy stuff we kind of do impromptu. It's a very creative thing. And it's also the adrenaline pump going..."

The public address system is also going at full blast while she's talking about this, even though it's only ten in the morning, and the day's game isn't until evening. Its blare invades the concession stand in which we've locked ourselves—lacking a private office to talk—and when asked about the racket, Suzanne says that the system must be tested daily to make sure it still works. This reminds me instantly of certain public radio equipment.

In fact, there is much about the Timberjacks' operation which parallels public radio, including its emphasis on community service, and its organizational structure. There is an entirely seri-

ous side to the team, as both Suzanne Daniel and field manager Tony DeFrancesco are clear in pointing out. By virtue of sharing Miles Field with American Legion baseball and high school baseball, the Timberjacks lend support—including lighting, field upkeep and much other sweaty and costly work—to those amateur and youth programs. There are reading program tie-

ins with the libraries of Jackson, Josephine, and Klamath counties. The team supports the Special Olympics and Children's Miracle Network. The Timberjack players participate in the National Youth Sports Program in Ashland. They make a Rogue Valley hospital tour every year, and also hospitals elsewhere. "We visit children's hospitals when we're on the road," Tony says. "Up in Spokane, we go to the



**Remaining 1996 home games for the Southern Oregon Timberjacks are: August 2-4, vs. Boise Hawks (affiliate of the major league Angels); August 11-14, vs. Spokane Indians (Royals); August 16-19, vs. Eugene Emeralds (Braves); August 24-25, vs. Portland Rockies (Rockies); August 27-30, vs. Yakima Bears (Dodgers); September 2-3, vs. Portland; and September 4-5, vs. Boise. Individual game tickets are \$4.50-\$7.50, and children under four are free. For additional ticket information and promotional schedules, call (541) 770-5364.**



Shriner's Hospital. The guys also go to high schools and junior highs and talk about drug education and staying out of trouble and how important school is to them... At the end of the year we have an award [the Dave Stewart Community Award] for the player that shows the most responsibility and gives back to the community." The Timberjacks operation also reaches into Phoenix High School in a different way: "I laughingly say that Mike Grogan teaches Timberjacks 101," Suzanne says, "Because every year in his business class we are the project, and they design a business portfolio based on the Timberjacks. And that is a valuable asset to education in the community."

Education also occurs within the organization itself. Besides a full-time, year-round staff of about ten, the Timberjacks are only able to operate—like public radio—because of a number of interns and seasonal volunteers. There are about forty or fifty people involved at peak season, as well as a strong booster club, and the host families who house the players during the season. "We bring in college students from all over the United States and train them," Suzanne says. "We run our staff as interns that want to get into the world of baseball. It's all organized—there's an employment opportunities organization... I think that's a valuable asset to any community, or even to the country, because it [baseball] is a business and an industry, and it does feed families."

In the case of the Timberjacks, though, it doesn't feed families very well. The front

office staff works for the proverbial peanuts, in an office which resembles a squatter's crash pad, crammed with outdated computers, desks overflowing with paper and baseball memorabilia, telephones, and oddities such as the signed photo of Morganna the Kissing Bandit, famous for her romantic dashes onto major league fields. (Five former and current staff member names are written and now crossed out in the photo's autographed dedication.) The only divider in the trailer-sized office is made from an old piece of an outfield fence, which still carries a visible foul line and a measurement of 332 feet. It now has a hole roughly cut in it, because it was impossible to breathe properly when behind it. And architectural drawings prominently displayed on the wall—of how the stadium will theoretically look when a planned renovation boosts it from 2,900 seats to 5,000, and other amenities are added—have grown yellowed, without growing much less theoretical.

There is a new \$300,000 clubhouse which has been completed; new lighting and a new outfield fence have been installed. But the stadium plans are lagging badly behind schedule, and are dependent upon either urban renewal money or a private capital campaign, as the stadium and land are county property, and the Timberjacks themselves have very little control over what happens to it. The Miles Field Reno-

vation Committee, headed by Gary Miller from U.S. West Telecommunications, clearly has a formidable task ahead of them. The facilities and support are minimal compared to, for example, the larger metropolis of Portland, where the Timberjacks' league rivals play in a much finer stadium—and drew nearly 20,000 people on this year's opening night; more than many of the major league games the same day.

The Timberjacks players make do, and suffer the test of a demanding life. Most make a maximum of \$850 per month, plus minimal meal money on the road. For this, they play 76 days out of 80, often with grueling overnight bus rides between games.

As field manager, Tony DeFrancesco has learned to put up with the bus rides and other endurance tests. "I'm a pretty good sleeper," he claims. "Got my pillow and blanket. A lot of travel starts at midnight. We pull into a city at seven, eight o'clock in the morning. That doesn't really bother me. But I know it's tough on the players. All I can tell them is, everybody else is doing it, and you're responsible to come out here and be ready to play. If you're tired, it's your own fault."

Nonetheless it's a reasonable fault, as his own description of the schedule indicates. "It's every day. It's not like you get weekends off, and paid holidays. We play 22 consecutive games here, right out of the start. So they're going to break in the right way, these guys. See who can play every day, and who doesn't have the makeup."

And every day is longer than the casual observer imagines. "We're here today at one-thirty on the field, for a seven o'clock game... It takes a lot to be a professional athlete, especially in baseball [where the minor league system is a long labyrinth, and nearly no one goes straight from college to the majors, unlike basketball and football]. Here, you gotta pay your dues. That's the way it is."

There is no guarantee at all that the dues will pay off, either. There's not even a guarantee for a given player that they'll still be on the roster next year, next month, or tomorrow. They can be cut by Oakland at any time, their contracts only on a game-by-game basis. The pressure to perform exists, even in a league where, as Tony puts it, "Here in the minor leagues, it's strictly development, and if we win, it's a plus." The season begins in mid-June, and by the end of June, already, a couple of pitchers were on their way out. At the time of this writing, the team was carrying 17 pitchers and only 11 players to fill all the other positions; an imbalance needing correction. There are simply not enough innings to give that many pitchers work, and the ones getting shelled at this level might give their other career choices careful thought. The active roster can only carry 25 players at a time, though 35 can travel with the team, and Tony can shift the roster daily. "I don't think anybody really counts how many guys I have. I remember one year, we were close to forty guys here, but you can still only have 25 guys who can play. For me, it's a lot easier with less guys."



ABOVE: Fans soaking-in the action from the right field spa.

RIGHT: Timberjacks Field Manager Tony DeFrancesco.

Like most of the players—who have come straight from college or high school, or are still on the first (and perhaps last) leg of their professional journey—Tony De Francesco has dreams of moving up. “Oh, absolutely. Ideally, I think I would make a great coach for a major league team.” Most likely a bullpen coach, as he was a catcher, playing nine years professionally in the organizations of the Boston Red Sox, Cincinnati Reds, and Oakland A’s. “It’s in the blood... I think I’m on the right track. It just takes time, like anybody else.” He also has managerial ambitions.

**O**ne of the few who doesn’t seem to see the Timberjacks as a steppingstone to loftier dreams is Suzanne Daniel, who, as a woman in an exceptionally male world, comes about it all with a different perspective and background. There are nearly zero other women in pro sports in comparable positions, especially now that Cincinnati Reds owner Marge Schott has been banished, for reasons of incompetence and racial insensitivity, and nothing to do with gender. And unlike Marge Schott, who simply has enough money to maintain a controlling financial interest in the team, Suzanne got her position by working for it. She started as a part-time ticket-taker, after she and her family abandoned a carpet-cleaning business and bad schools in Las Vegas, to return to Oregon. (Her husband, also originally from Oregon, is now the Timberjacks’ head groundskeeper.) She didn’t have a deep sports background, but did have a sales and telemarketing background, and had become a baseball card collector and memorabilia fanatic due to her son’s interests. Then she saw an ad for a ticket sales job in the paper. “I call it, and it turns out to be this minor league club, like... Jose Canseco played here! I walk in, and there’s autographed balls everywhere, and I go running home and go, I gotta get this job! It pays minimum wage!... It’s this sickness thing that gets to you.” She laughs, but here she is, happy, having worked her way up to general manager, after finding herself unexpectedly wanting to. “There was this drive, this tie, this love. I would go home at night and think, I wish I could run this place...” And eventually, it happened. “It was kind of like a dream I didn’t know I had, come true.”

As with most dreams come true, it has its odd aspects, and being an anomaly as a woman is surely one of them. “As a woman in a man’s world, you don’t come in and rip the place apart. You come in and you silently learn the business, because nobody really thinks of you as being... I mean, these guys are great, but you’re not the same as a man, and sometimes you can learn a lot because they don’t think you’re really learning.”

She says in the Timberjacks organization, her gender has never been an issue. “At times I think it has even been a huge advantage. Because where men are so—pardon me for saying this—jock oriented... They [the rest on staff] all wish they were professional baseball players, and they couldn’t be... Not me. There was this huge testosterone cloud hanging over the place. And I think the personality element, or the woman element, whatever it is, has been a balancing feature to the operation here.”

That does not mean that the outside world has always been so sensitive. In particular, she has had a hard time getting equal treatment at the winter meetings of the National Association of Professional Baseball, especially at the trade shows, where the automatic assumption is made that a woman must be a wife, girlfriend, or inconsequential secretary. “At the trade show is the only

real time—outside of a few testosterone problems occasionally with coaches and players—that I’ve ever wanted to scream ‘I am woman! Hear me roar!’” The ignorance displayed her there clearly hurt, as did the comments of a souvenir hawker who gave her the trusty old “you’ve come a long way, baby” line. Her solution? She simply refuses to buy their products or attitudes. “Those kinds of incidents occur from stupid people who are trying to sell something, and want to talk to the guy at the top, and the guy at the top happens to be me.” As for the other incidental gender issues, such as our inability to walk through the clubhouse during this interview, because there were 25 young men getting dressed in there, she shrugs. “So what? It’s just a fact of life.”

And at the core of the fact of Timberjack life is that this is, indeed, a baseball team, with the center of the action revolving around those 25 young men when they get out on the field. Some of the 1996 team remain from 1995, including pitchers T.J. Costello, Bill Batchelder, Wally Hilton, Jason Holden, and Ryan Kjos; and second baseman Dave Slemmer and outfielder Ryan Christenson. Newcomers include catcher Cody McKay, who, as the son of Oakland coach and former major leaguer Dave McKay, has been around pro baseball all his life—a definite developmental advantage, at a time when more sons are following baseball fathers into the big leagues than ever before. Other newcomers arriving straight from promising college careers include power-hitting first baseman T.J. Marcinczyk, and pitchers Doug Robertson and Rico Lagattuta. They will all get their chance on the field, under Tony DeFrancesco. “And when they get a chance, they’re going to have to go out and prove themselves. Everybody’s going to get [playing time]. That’s the only way they’re going to get better.” And getting better, getting good enough to move on, is the goal. Winning may be what the fans want to see, but from the club side, that’s not the prime objective. “There’s no real pressure to win. In the development stage, they’re going to make mistakes. They’re working on [skills] they’re going to need at the big league level. Right now they’re probably not comfortable with some things we’re doing with them. But in the long run it’ll pay off for them.” Either that, or they’ll be on the way home, and new faces will be the next to attempt the dreams.

**A**nd no matter the rapidly changing faces, and the lagging stadium renovations, the stands are increasingly full. Substantial attendance increases have continued for four consecutive years, with last year’s figures of 84,844 (2,293 per night) expected to be surpassed again this year. Suzanne Daniel’s goal is 100,000 this year, which would test the limits of the ancient bleachers, but which would also be in line with the national boom of minor league baseball, where ticket prices are still cheap, and there is still a good time to be had, even if you’re not in the spa, or if no helicopter shows up to drop money on you. Where there is still an organization with healthy community roots, deep in the soil beneath the diamond.

“I see the Timberjacks as a community fixture, like Britt, like Shakespeare,” Suzanne Daniel summarizes, and if measured by attendance figures, there can be no argument. The trick is to get the financial support to reflect that; and to get the p.a. system to work again tonight in the meantime. There is no World Series champagne, in the waiting.



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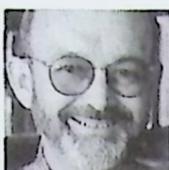
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# NATURE NOTES

*Frank Lang*

## Bryozoans

Long, hot August days. Maybe it's time to cool off at the coast. A favorite pastime at the coast is beach combing. I walk along the water's edge, moving up and down the beach with the movement of the waves, looking for whatever treasures the tides have brought. On the way back, I follow the wrack line and poke around in the piles of kelp and surfgrass left stranded by the high tides.

I often look for small colonial organisms called bryozoans, or moss animals, that grow on the kelps and other larger objects, like stones and shells, that have been beneath the sea. Bryozoans are colonial because they consist of groups of tiny individual organisms joined together. The individual bodies, called zooids, are clearly visible, though tiny. Some colonies are flat encrustations, the size of a dime or smaller; others are the height of a fifty cent piece, delicate and branched. The ones I see are usually dry, dead, and pale gray or tan. Like many colonial organisms, some individuals in the colony are modified to perform particular functions.

Avicularia, shaped like a bird's skull, beak and all, are specialized zooids that keep the colony clear of the settling larvae of other organisms looking for a home. In Bugula, a common genus, avicularia have been observed snapping onto tiny crustaceans trying to build tubes on the colony. The avicularia hold the victim until it decays and its organic debris is swept into adjacent feeding zooids. The colony eats its trespassers.

The action of avicularia is vividly described in Calvin and Ricketts' *Between Pacific Tides*, one of the first and the best books on the intertidal zone. Ed Ricketts may be better known to some of you as Doc

in John Steinbeck's *Cannery Row*.

They write:

"The aviculariae, the 'birds beaks' of Bugula, thought to be defensive in function, are classic objects of interest to the invertebrate zoologist. It is a pity that these, like so many other structural features of marine animals, can be seen only with a microscope. If the movable beaks of aviculariae

were a foot or so long, instead of a fraction of a millimeter, newspaper photographers and reporters would flock to see them. The snapping process would be observed excitedly, some enterprising

cub would certainly have one of his fingers snipped off, and the *hoi polli* would amuse themselves by feeding stray puppies into the pincers. Aviculariae and similar appendages, situated around the stems that support the tentacled zooids, probably have a function similar to that of the pedicellariae of urchins and starfish. Whatever else they do, they certainly keep bryozoan stems clean, as anyone will grant who has observed their vicious action under the microscope."

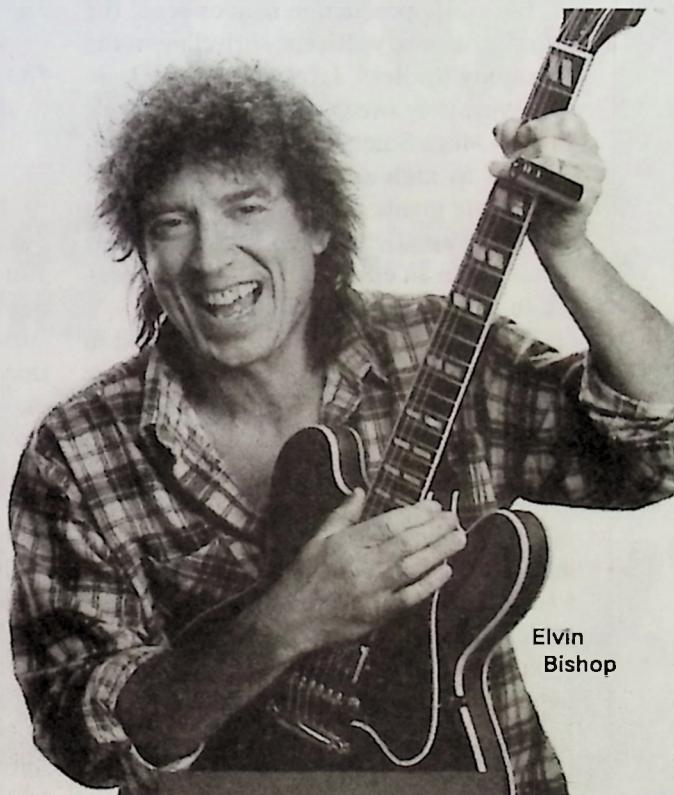
Next time you are at the coast look for bryozoans, and watch your fingers. ■

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

# Jacksonville Celebrates the Arts

Every summer Jacksonville throws a three day party, and invites everyone. It's called "Jacksonville Celebrates the Arts" and is held on the tree-shaded grounds of the Jacksonville Museum on August 23, 24 and 25th. Fifty fine artists and crafts people are chosen by jury to set up booths and display their creations—everything from oils and watercolors, to stone, wood and metal sculpture, to jewelry, ceramics and textile crafts. Musicians entertain throughout the three day event, offering musical flavors from a full spectrum of cultures and traditions, and local restauranteurs bring their most delicious summer foods to delight hungry visitors.

Besides supporting the arts and providing three days of free, live entertainment, the festival also generates a major fund raising effort for Jefferson Public Radio through its Silent Auction. This year, 120 items will be donated from artists and from Rogue Valley merchants, and will be on display at the JPR booth in front of the stage. In addition to the fine arts and crafts, on auction will be such items as a weekend for two at selected Rogue Valley Bed and Breakfast Inns, a rafting trip down the Rogue River, and a romantic dinner for two at some of Southern Oregon's finest restaurants. It's a great opportunity to do some early Christmas shopping and support your favorite radio station at the same time. Just come to the booth, write down your bid for the items you want, and if your bid is the highest, you will be called at



Elvin Bishop

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FINDS NATURAL  
EXPRESSION WHEN  
LIVING IN SUCH A  
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ARTICLE BY  
Barbara Casey

the end of the weekend. All proceeds from the 120 items on auction go directly to support Jefferson Public Radio.

This year's hottest performer is the legendary Elvin Bishop Blues Band, on stage Saturday afternoon from 2:00 to 4:00 pm. Folks may remember Elvin Bishop joining up with Paul Butterfield to form the Paul Butterfield Blues Band in 1963, introducing the "dual lead guitar attack" that was adopted by both the Allman Brothers and Derek and the Dominoes. His latest album, *Ace in the Hole*, is described as "good time music guaranteed to put a smile on your face."

Other acts scheduled for the Festival include Otavalomanta, a young group of musicians from the Andes Mountains in Ecuador, who bring traditional songs played on instruments made from such components as armidillo shell, bamboo and sheep hooves. They play Saturday and Sunday, 11:00 am-1:00 pm.

Saturday from 1:30-3:30, you'll experience music played on authentic period instruments from the renaissance and medieval periods by De Organographia. The day is closed out with Crazy Moon, playing jazz standards.

Sunday morning begins with award winning classical guitarist James Kline on stage, performing many musical styles, including his specialty, early celtic songs. For kids of all ages, don't miss the internationally acclaimed juggler and comedian Up for Grabs, who performs 7 ball juggling and rope walking, with a

CONTINUED ON PAGE 33



## URL Directory

### Chateaulin

<http://www.jeffnet.org/chateaulin>

### Jefferson Public Radio

<http://www.jeffnet.org>

### JEFFNET

<http://www.jeffnet.org/jnet.html>

### Northwest League of Professional Baseball

<http://www.projecta.com/nwleague>

### Project A Software Solutions

<http://www.projecta.com>

### Software Boutique

<http://www.projecta.com/swb>

### Southern Oregon Visitors' Association

<http://www.sova.org>

### Bob Sullivan Restorations

<http://www.jeffnet.org/sullivan>

### White Cloud Press

<http://www.jeffnet.org/whitecloud>



# ONLINE

Roger Mellon

## Celluloid on the Net

**I**t's 4000 Degrees outside... What's a person to do?

If you're like me, you're headed to the oldest and most reliable place to find refuge from the heat that we Americans know.

No, not the lake! The movie theater.

Big movie production studios sense the suffering of weary citizens shriveling in the seemingly endless, late-summer heat, so every year they sweep us away and bedazzle us with Mega-Summer Blockbusters. With budgets as high as our expectations, the L.A. movie giants create imaginary worlds and blow up anything they can get their hands on, in an effort to pull in anyone willing to lay down 5 bucks for the ride.

Well, you can save the 5 bucks, and in some cases win interesting prizes (like free cable for a year!) by visiting the Web sites created to offer a taste of the movies that are waiting for you this summer in the cool, cave-like comfort of your local theater.

What follows is a list of the most-hyped movies to be found online, and the addresses to find them with. Most sites offer movie trailer clips, sound bites and interviews with profiles on the actors involved. Some go so far as to offer interactive games and prizes. At the very least, all of the sites are done on large budgets (as one would expect from companies used to spending millions on entertaining their customers), so the results are highly entertaining, as the content is presented in unique and effective ways.

### Here's the list:

*Mission Impossible* <http://www.mission-impossible.com>

*The Cable Guy* <http://www.thecableguy.com>

*Eraser* <http://www.movies.warnerbros.com/eraser>

*StripTease* <http://www.strip-tease.com>

*Twister* <http://www.movies.warnerbros.com/twister>

*DragonHeart* <http://www.mca.com/universal-pictures/1.1/centerscreen.html>

*The Rock* <http://www.movies.com/TheRock>

*Kazaam* <http://www.movies.com/kz>  
*The Hunchback of Notre Dame* <http://www.disney.com>

*Phenomenon* <http://www.movies.com/ph>  
*The Truth About Cats and Dogs* <http://www.fox.com/film.htm>

*The Nutty Professor* <http://www.mca.com/universal-pictures/1.1/centerscreen.html>

Not interested in the movies that are out for your viewing pleasure right now? You can also visit the studios that make movies and get previews of movies that are currently in production as well as information on all facets of their entertainment manufacturing process at <http://www.movieweb.com/movie/links.html>.

The folks that provide that list of links, also provide MovieWeb. MovieWeb is a comprehensive and easy to use site that focuses on helping the moviebuff find out all they need to know about movies on the Internet, it can be found at <http://www.movieweb.com>.

So let's go! Crank that AC down to 32 Degrees and fire up that modem, the big screen is coming to your laptop, and you'd better be prepared. Oh yeah, and if you want free cable, go to *The Cable Guy* website and enter to win. ■

## TUNE IN



Sundays 10am on Rhythm & News

Roger Mellon is the Webmaster for Splat! Interactive Design, a division of Ashland's Project A Software Solutions. He can be e-mailed at [roger@projecta.com](mailto:roger@projecta.com) and has produced his own "Online Fun-House" for Splat! at <http://www.projecta.com/splat>.

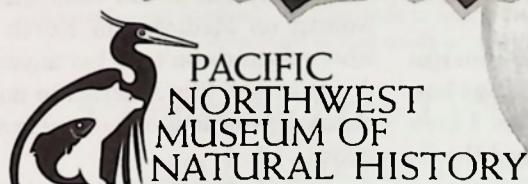
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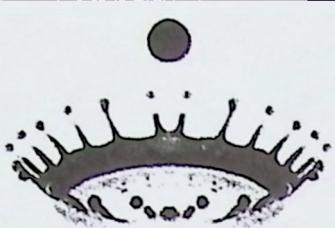


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### TUNE IN

**the Thistle & Shamrock**

Sundays 9pm on Rhythm & News



# ON THE SCENE

Joanne Silberner

## I'm Not A Doctor, But I Play One At Work

Over in my corner of the NPR Science Desk, I report on health care and medicine. I'm often expected to know as much as the people I cover. Remember the line in that old aspirin commercial, "I'm not a doctor but I play one on TV"? For me, it's, "I'm not a doctor, but I play one at work." I get a lot of questions from my colleagues about their persistent coughs, or their stomach distress.

No matter which end of the stethoscope they're on, everyone has an opinion: My father—a physician who started his practice more than 50 years ago—has a lot to say about what's wrong with the system today. (Back when he began, there was no health insurance, Medicare, or Medicaid. He simply didn't charge people who couldn't pay.) And I have big arguments about the cost of drugs with my brother-in-law, an economist with a biotech company. Even my own doctor lectures me about the evils and growth of managed care.

Then there's my horse—a wonderful Quarter Horse mare. Recently, she was hospitalized with a brain infection (yes, I even have health insurance for her), and the insurance company has been balking at payment. So, believe me, I've grappled with the system.

And, of course, I have a front-row seat for the tragicomedy of Congressional health care reform. In 1992, when I began this job, everyone thought reform was imminent. But I'm beginning to think it's never going to happen.

Covering the tortuous and incremental legislative process has been one of the toughest parts of my job. The question is always: when do you do a story? Do you re-

port when something is introduced—before the details are out—and all you have are politicians either criticizing or extolling it?

Or do you file as committees make changes, or as they vote? And with health care reform, there's the final question: When do you write the obituary?

With or without legislation, change is occurring. My challenge is to put a human face on that change.

The best quotes and most memorable scenes come from "real-people" stories. Last year was Medicare's 30th anniversary, and Congress busied itself with cross-country train rides, Trojan horses, and open-air hearings to

dramatize Medicare reform plans that would have raised the cost of premiums and cut benefits. I wanted to help people to understand the substance of the debate. So, I found a doctor who turns away Medicare patients because he thinks the government reimbursement is too low, and an older woman on Medicare in North Carolina, whose doctor won't see her anymore. "That doesn't smell like America to me," she exclaimed, providing one of my favorite actuallities.

Indeed, my attitude towards the reform process has changed markedly since I began this job—and not just because of what's happened on Capitol Hill. I recently joined the Benefits Task Force here at NPR. Frankly, coming up with a proposal to improve our own in-house system without hurting anyone has kept me up more nights than my reporting job has.

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Jacksonville Celebrates the Arts  
Music & Entertainment Schedule

### Friday - August 23

11:00-1:00 **OTAVALOMANTA**  
Music of the Andes

1:30-3:00 **DE ORGANOGRAPHIA**  
Renaissance Music

3:30-5:00 **CRAZY MOON**  
Local 6 piece band featuring  
Tamara Martin on Jazz vocals

### Saturday - August 24

11:00-1:00 **OTAVALOMANTA**  
Music of the Andes

2:00-4:00 **THE LEGENDARY  
ELVIN BISHOP  
BLUES BAND**  
Sponsored by Trilobyte

### Sunday - August 25

10:00-11:30 **JAMES KLINE**  
Classical & Celtic Music

11:45-1:45 **UP FOR GRABS**  
Acrobatic Comedy Juggling

2:30-4:30 **SHUMBA MARIMBA  
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U.S. Ballroom in Jacksonville, August 10-25.



# PROGRAM GUIDE

*At a Glance*

## Specials this month

### CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG

Some of the original fuel for the legend about Salieri's involvement in Mozart's death comes from Rimsky-Korsakov's opera "Mozart and Salieri." Hear that rarely performed work in a double bill from Lausanne on the *NPR World of Opera*, Saturday, Aug 10 at 10:30 am.

### Rhythm & News Service

KSMF/KSBA/KSKF/KNCA/KNSQ



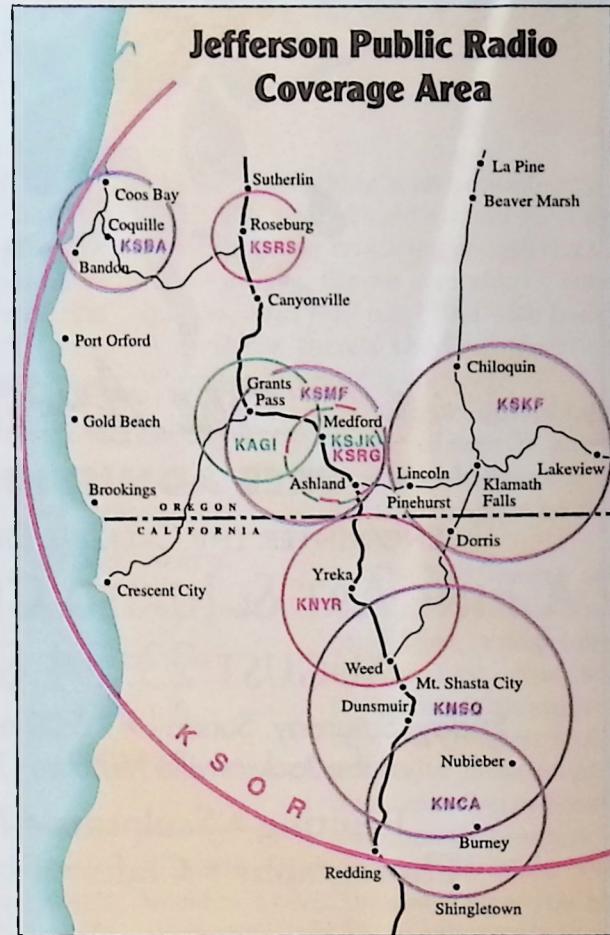
AfroPop host  
Georges Collinet

*AfroPop* is always equal to the summer heat. Join host Georges Collinet for the Summer '96 *AfroPop Dance Party*, Saturday, Aug 10 at 2 pm, and a broadcast of the One World Festival from Washington, D.C. on Aug 17.

### News & Information Service

KSJK / KAGI

Can we talk? Every weekday from 7-9 am, the *Diane Rehm Show* puts you in touch with the national scene from Washington, D.C., and Russell Sadler's *Jefferson Exchange* lets you talk back about issues here at home, from 9-10 am.



## Volunteer Profile: Shauna Cox

Shauna is the the Klamath Falls correspondent for the *Jefferson Daily*. And she co-anchors the program with Kay Stein every Tuesday.

A resident of Klamath Falls (and a former dairy farmer), Shauna just received her B.S. degree in Communication from SOSU. She came to JPR after seeing a bulletin requesting volunteers for our news department.

For Shauna, news is not always serious. "I love the fast-paced environment of the news room, and it's always lots of fun," she says, "I never go into the news room without laughing and having fun."



### KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Callahan 89.1	Lincoln 88.7
Camas Valley 88.7	Mt. Shasta, McCloud, Dunsmuir 91.3
Canyonville 91.9	Merrill, Malin, Tulelake 91.9
Cave Junction 89.5	Port Orford 90.5
Chiloquin 91.7	Parts of Port Orford, Coquille 91.9
Coquille 88.1	Redding 90.9
Coos Bay 89.1	Roseburg 91.9
Crescent City 91.7	Sutherlin, Glide 89.3
Ft. Jones, Etna 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

# CLASSICS & NEWS

KSOR 90.1 FM  
ASHLAND

KSOR dial positions for translator  
communities listed on previous page

KSR 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRG 88.3 FM  
ASHLAND

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 7:00 First Concert 12:00 News 12:06 Siskiyou Music Hall 4:00 All Things Considered</p>	<p>4:30 Jefferson Daily 5:00 All Things Considered 7:00 State Farm Music Hall</p>	<p>6:00 Weekend Edition 8:00 First Concert 10:30 NPR World of Opera 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 America and the World 5:30 On With the Show 7:00 State Farm Music Hall</p>

## Rhythm & News

KSMF 89.1 FM  
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CAVE JCT. 90.9 FM  
GRANTS PASS 91.3 FM

KSBA 88.5 FM  
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PORT ORFORD 89.3 FM

KSKF 90.9 FM  
KLAMATH FALLS

KNCA 89.7 FM  
BURNIE/REDDING

KNSQ 88.1 FM  
MT. SHASTA  
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 9:00 Open Air 3:30 Living on Earth (Fridays) 4:00 All Things Considered 6:30 Jefferson Daily 7:00 Echoes 9:00 Le Show (Mondays) Selected Shorts (Tuesdays) Jazzset (Wednesdays)</p>	<p>Milky Way Starlight Theater (Thursdays) Riverwalk (Fridays) 9:30 Ken Nordine's Word Jazz (Thursdays) 10:00 Jazz (Mon-Thurs) Jazz Revisited (Fridays) 10:30 Vintage Jazz (Fridays)</p> <p><b>N. CALIFORNIA STATIONS ONLY:</b></p> <p>10:00 Living on Earth 10:30 California Report</p>	<p>6:00 Weekend Edition 10:00 Weekly Edition</p> <p>11:00 Car Talk 12:00 West Coast Live 2:00 Afropop Worldwide 3:00 World Beat Show 5:00 All Things Considered 6:00 World Café 8:00 Grateful Dead Hour 9:00 The Retro Lounge 10:00 Blues Show</p>

## News & Information

KSJX AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

Monday through Friday	Saturday	Sunday
<p>5:00 Monitor Radio Early Edition 5:50 Marketplace Morning Report 7:00 Diane Rehm Show 9:00 Russell Sadler's Jefferson Exchange 10:00 Monitor Radio 11:00 Talk of the Nation 1:00 Talk of the Town (Monday) Healing Arts (Tuesday) 51 Percent (Wednesday) Milky Way Starlight Theater (Thursday) Real Computing (Friday) 1:30 Pacifica News 2:00 Monitor Radio 3:30 As It Happens 5:00 BBC Newsdesk</p>	<p>5:30 Pacifica News 6:00 People's Pharmacy (Mondays) Larry Josephson's Bridges (Tuesdays) Tech Nation (Wednesdays) New Dimensions (Thursdays) Parent's Journal (Fridays) 7:00 The NewsHour with Jim Lehrer 8:00 BBC World Service</p>	<p>6:00 BBC NewsHour 7:00 Northwest Reports 8:00 Sound Money 9:00 BBC NewsHour 10:00 Healing Arts 10:30 Talk of the Town 11:00 Zorba Paster on Your Health 12:00 The Parents Journal 1:00 C-Span 2:00 Commonwealth Club 3:00 One on One 3:30 Second Opinion 4:00 Larry Josephson's Bridges 5:00 To the Best of Our Knowledge 8:00 BBC World Service</p>

# Program Producer Directory

**NATIONAL PUBLIC RADIO**  
635 MASSACHUSETTS AVENUE NW  
WASHINGTON DC 20001-3753  
(202) 414-3232

**AFROPOP WORLDWIDE**  
ALL THINGS CONSIDERED  
AMERICA AND THE WORLD  
BLUESSTAGE  
CAR TALK Call-in-number: 1-800-332-9287  
JAZZSET  
LIVING ON EARTH  
Listener line: (617) 868-7454  
MARIAN MCPARTLAND'S PIANO JAZZ  
MORNING EDITION  
Listener line: (202) 842-5044  
SELECTED SHORTS  
THISTLE & SHAMROCK  
WEEKEND EDITION  
Listener line: (202) 371-1775  
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SUITE 900A, MINNEAPOLIS MN 55403-1596  
(612) 338-5000

AS IT HAPPENS  
BBC NEWSHOUR  
CBC SUNDAY MORNING  
DR. SCIENCE  
ECHOES  
Listener line: (215) 458-1110  
JAZZ CLASSICS  
MONITOR RADIO  
Listener line: (617) 450-7001, Radio@CSPS.COM  
SOUND MONEY  
ST. PAUL SUNDAY MORNING

## OTHER PROGRAMS

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ASHLAND OR 97520  
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AUSTIN TX 78712  
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# CLASSICS & NEWS SERVICE

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ASHLAND      ROSEBURG      YREKA      ASHLAND

KSOR dial positions for translator communities listed on page 18

## MONDAY-FRIDAY

5:00-6:50 am

### Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

### JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Eric Alan.

7:00am-Noon

### First Concert

Classical music, with hosts Russ Levin, John Baxter and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:06pm

### NPR News

12:06-4:00pm

### Siskiyou Music Hall

Classical Music, hosted by Laurie Harper. Includes As It Was at 1:00 pm and Star Date at 3:30 pm.

4:00-4:30pm

### All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

### All Things Considered

The latest international and national news from NPR.

7:00-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

## SATURDAYS

6:00-8:00am

### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

### First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

### NPR World of Opera

2:00-4:00pm  
**St. Louis Symphony**

4:00-5:00pm  
**All Things Considered**

The latest international and national news from NPR.

5:00-5:30pm  
**America and the World**

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm  
**On With The Show**

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am  
**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

## SUNDAYS

6:00-8:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am  
**Millennium of Music**

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am  
**St. Paul Sunday**

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm  
**Siskiyou Music Hall**

Bill Driscoll brings you music from Jefferson Public Radio's classical library.

2:00-3:00pm  
**Concert Hour**

Michael Roth hosts this series of concerts from Germany.

3:00-4:00pm  
**CarTalk**

Click and Clack come to the Classics!

4:00-5:00pm  
**All Things Considered**

The latest news from NPR.

5:00pm-6:00pm  
**To the Best of Our Knowledge**

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am  
**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

**FEATURED WORKS**

\* indicates composer's birthday

**First Concert**

Aug 1 Th Pierné: Flute Sonata Op. 26  
 Aug 2 F Beethoven: Quintet for Piano and Winds Op. 16  
 Aug 5 M Grieg: Four Norwegian Dances Op. 35  
 Aug 6 T Janacek: *Lachian Dances*  
 Aug 7 W Dvorak: Slavonic Dances Op. 72  
 Aug 8 Th Kodaly: *Galanta Dances*  
 Aug 9 F Mozart: German Dances  
 Aug 12 M Beethoven: Bagatelles Op. 119  
 Aug 13 T Mendelssohn: Selected "Songs without Words"  
 Aug 14 W Tchaikovsky: *The Seasons*  
 Aug 15 Th Grieg: Selected Lyric Pieces  
 Aug 16 F Granados: Selected works for piano  
 Aug 19 M Villa-Lobos: Bachianas Brasilieras No. 4  
 Aug 20 T Damase: Sonata for Flute and Harp  
 Aug 21 W Delius: *Eventyr*  
 Aug 22 Th \*Debussy: *En blanc et noir*  
 Aug 23 F Kodaly: *Summer Music*  
 Aug 26 M Vaughan Williams: "Phantasy" Quintet  
 Aug 27 T Telemann: Paris Quartet No. 3  
 Aug 28 W Handel: Suite from the "Water Music"  
 Aug 29 Th Dello Joio: Sonata for Trumpet  
 Aug 30 F Liszt: *Après une lecture du Dante*

**Siskiyou Music Hall**

Aug 1 Th Mozart: Piano Concerto No. 21  
 Aug 2 F Kabalevsky: Violin Concerto No. 1  
 Aug 5 M Weber: Bassoon Concerto  
 Aug 6 T R. Strauss: "Alpine Symphony"  
 Aug 7 W Beethoven: Symphony No. 8  
 Aug 8 Th Prokofiev: *Sinfonietta*  
 Aug 9 F Butterworth: Two English Idylls  
 Aug 12 M Mozart: *Eine Kleine Nachtmusik*  
 Aug 13 T Hindemith: *Kleine Kammermusik*  
 Aug 14 W Dvorak: Sonatina Op. 100  
 Aug 15 Th Stravinsky: Eight Instrumental Miniatures  
 Aug 16 F Harvey: *Concerto Antico*  
 Aug 19 M Dvorak: Piano Trio No. 1  
 Aug 20 T Rimsky-Korsakov: Suite from *Mlada*  
 Aug 21 W Bax: *The Garden of Fand*  
 Aug 22 Th \*Debussy: Three Nocturnes  
 Aug 23 F Mozart: Trio for Clarinet, Cello and Piano ("Kegelstatt")  
 Aug 26 M Schubert: String Quintet in C  
 Aug 27 T Janacek: *On an Overgrown Path*  
 Aug 28 W Brahms: Piano Quartet No. 2  
 Aug 29 Th Tchaikovsky: Violin Concerto  
 Aug 30 F Haydn: String Quartet Op. 76 No. 5

**HIGHLIGHTS****NPR World of Opera**

Aug 3 *Tosca* by Puccini  
 Cast: Anna Tomowa-Sintow, Walter Fraccaro, James Morris. Sao Carlos National Theatre of Portugal, Patrick Summers, conductor.  
 Aug 10 *La Serva Padrona* by Pergolesi and *Mozart and Salieri* by Rimsky-Korsakov  
 Cast: Isabel Monar, Bruno Pratic (Pergolesi); Valery Serkin, Sergei Zadovny (Rimsky-Korsakov). Lausanne Opera, Jesus Lopez-Cobos, conductor.

**Aug 17 Wozzeck** by Alban Berg

Cast: Dale Duesing, Karen Huffstedt, Beau Palmer, Jan Blinkhof. Grand Theater of Geneva, Armin Jordan, conductor.

**Aug 24 Simon Bolivar** by Thea Musgrave (World Premiere)

Cast: Stephen Guggenheim, Amy Johnson, Douglas Nagel, Russell Cusick, Michael Lynn Galanter. Virginia Opera, Peter Mark, conductor.

**Aug 31 Romeo and Juliet** by Gounod

Cast: Leontina Vaduva, Marcus Jerome, Reinhard Hagen, Marcel Vanaud, Christian Papis. Grand Theater of Geneva, Cyril Diedrich, conductor.

**St. Louis Symphony**

Aug 3 Mahler: Symphony No. 10. Leonard Slatkin, conductor.

Aug 10 Smith: *Contours*; Barber: Violin Concerto; Brahms: Symphony No. 2. Anne Akiko Meyers, violin; James DePriest, conductor.

Aug 17 Barber: *Prayers of Kierkegaard*; Mozart: Mass in c. Robert Shaw, conductor.

Aug 24 Kirchner: *Bildnis No. 1*; Schubert: Symphony No. 8 ("Unfinished"); Brahms: Piano Concerto No. 2. Andre Watts, piano; Hermann Michael, conductor.

Aug 31 Rachmaninoff: Piano Concerto No. 3; Dukas: *La Peri*; Debussy: *La Mer*. Stephen Hough, piano; Mark Elder, conductor.

**St. Paul Sunday**

Aug 4 Golub-Kaplan-Carr Trio. Beethoven: Trio No. 5; Debussy: Trio in G; Dvorak: Trio in E.

Aug 11 *The Kings Noyse*. Secular music of the Italian Renaissance.

Aug 18 Jorja Fleezanis, violin; Anthony Ross, cello; Edgar Meyer, double bass. Works of Handel, Rossini, Ravel, and Meyer.

Aug 25 Christopher ORiley, piano. Works of Bach, Shostakovich, Beethoven, and Kernis.

**The Concert Hour with Michael Rothe**

Aug 4 Haydn: Piano Sonata in D, Hob. XVI:37, Divertimento in F for nine instruments

Aug 11 Förster: Concerto in G for three oboes and two bassoons; Holzbauer: Divertimento for two horns and two bassoons; Palestrina: *Io son ferito lasso*; Castaldi: *Capriccio hermafrodito*; Haydn: Symphony No. 95

Aug 18 Ysaye: Violin Sonata No. 6; Paganini: Violin Concerto No. 2; Sarasate: *Serenata Andaluza, Zapateado*.

Aug 25 Roslavets: *In the Hours of the New Moon*; Busoni: *Nocturne symphonique*; Elgar: *Enigma Variations*.

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Sundays at 6:30pm

Rhythm & News

# Rhythm & News Service

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MT. SHASTA

## MONDAY-FRIDAY

### 5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

### 9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am.

### 3:30-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

### 4:00-6:00pm All Things Considered

The lastest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

### 6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

### 7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

### 9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

### 9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

### 9:00-10:00pm Wednesday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

### 9:00-9:30pm

### Thursday: The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

### 9:30-10:00pm

### Thursday: Ken Nordine's Word Jazz

Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

### 9:00pm-10:00pm

### Riverwalk: Live from the Landing

10:00pm-10:30pm

### Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:02-11:00pm

### Thursday: Jazz Thursday

10:30pm-2:00am

### Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

## SATURDAYS

6:00-10:00am

### Weekend Edition

The latest national and international news from NPR.

10:00 am

### Weekly Edition: The Best of NPR News

Put the past week in perspective with this digest of the week's best stories from both All Things Considered and Morning Edition. Neal Conan hosts.

## NORTHERN CALIFORNIA ONLY:

10:00 am

### Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

10:30 am

### California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

### Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

### AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

### The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

### The World Cafe

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-9:00pm

### The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

### The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am

### The Blues Show

Tom Pain with the best in blues.

### SUNDAYS

6:00-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

### Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

### Jazz Profiles

Each week, this series examines the career of a major jazz artist. Nancy Wilson hosts.

3:00-4:00pm

### Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.



Diane Rehm hosts The Diane Rehm Show on JPR's Rhythm & News Service.

5:00-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

### The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm

### The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

### Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

### Possible Musics

Space music and new age music in an interesting soundscape.

### HIGHLIGHTS

#### Jazzset with Branford Marsalis

- Aug 7 Milt Jackson Quartet at Grant's Tomb
- Aug 14 Branford and Ellis Marsalis at Jordan Hall, Boston
- Aug 21 Count Basie Revisited at Carnegie Hall
- Aug 28 Big Band Bird at the Folly Theater in Kansas City

#### AfroPop Worldwide

- Aug 3 Images of Africa in Jazz
- Aug 10 Summer '96 AfroPop Dance Party
- Aug 17 One World Festival
- Aug 24 Suriname's Roots Explosion
- Aug 31 A Visit to Cape Verde

#### Marian McPartland's Piano Jazz

- Aug 4 Marcus Roberts
- Aug 11 Gerry Mulligan
- Aug 18 Jane Jarvis
- Aug 25 Lionel Hampton

#### Confessin' the Blues

- Aug 4 Death Don't Have No Mercy
- Aug 11 Rockers Play the Blues, Part 2
- Aug 18 Odd Blues Music
- Aug 25 Traditional Blues Songs

#### New Dimensions

- Aug 4 The Celestine Prophecy Revisited with Salle Merrill Redfield and James Redfield
- Aug 11 Time, Space and the Cosmos with Paul Davies
- Aug 18 Manifesting Your Dream with Mary Manin Morrissey
- Aug 25 Death, Rebirth and the New Millennium with Michael Grosso

#### Thistle & Shamrock

- Aug 4 Unlikely Love Songs
- Aug 11 Classic Re-Issues
- Aug 18 Duos
- Aug 25 Live Tracks

A "Heart Healthy" recipe  
from



## Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## ORIENTAL NOODLE SALAD

(serves 2)

- 4 oz. thin spaghetti
- 2 stalks broccoli
- 1 Tbsp. Asian sesame oil
- 1 1/2 Tbsp. low-sodium soy sauce
- 1 Tbsp. balsamic vinegar
- 4 green onions, diced

Cook pasta halfway, add broccoli. Cook until noodles and broccoli are *al dente*. Drain, rinse under cold water and drain again thoroughly.

In large mixing bowl, combine oil, soy sauce and vinegar. Add noodles, broccoli and green onions; toss until well coated.

Calories 11% (219 cal) • Protein 24% (12 g)  
Carbohydrate 9% (30.5 g)  
Total Fat 11% (8.1g) • Saturated Fat 5% (1.14g)  
Calories from: Protein, 20%; Carbohydrate, 50%; Fat, 30%.

Dear Editor,

The biographical article by Mr. Fred Flaxman (Jefferson Monthly/July, 1996) was based on his gleanings from material purchased from Mr. Alan Harvie, the executor of Mr. Bretnor's estate. Interpretations of letters and other material, taken from Mr. Bretnor's files, are just that. Interpretations. Depending upon the personal bias and assumptions of the interpreter, the word picture thus painted can be, and in this case is, quite misleading.

I knew Reg Bretnor as few did ... dating from the death of his wife, Reg and I were the closest of friends. We dined together almost weekly. We spent many hours just talking, telling of our lives, listening to music, and gaining an intimacy and friendship granted few men.

... The nonsense (in Mr. Flaxman's article) about the unsalability of works by a "Latvian Jew" is pure silliness. Reg's own statement regarding his name change was, "I changed my name because the Jewishness of the name "Kahn" was a potential embarrassment to my wife, Helen, in her work at the library. True or not, the gratuitous explanation(s) of his name change, followed by the editorial comment, "— but Isaac Asimov and other Jewish writers didn't seem to have any trouble getting published." Mr. Flaxman all too frequently shows these spiteful little asides.

"Too much crime, too many niggers." Another attempt at denigration that serves no purpose. Did he say that? If so, so what? Few of us have not used that pejorative term ... "Deadly serious articles for survivalist publications!" Dear Me! He wrote for the widow of Mel Tappan, a local publication that told folk what to do, and how, in case of Tappan's predicted apocalypse. Why is that made to seem such a "deadly serious" thing? ... Bretnor, the sexist racist, rabid anti-Communist, who spied on his own countrymen in the '30s and was armed to the teeth against them in the '80s and '90s." Lovely! Colorful! I, unlike you, knew the man ... Reg had his likes and dislikes, but they were based on person-value, not sex. Racist? There is the racism of talk, and the racism of action. Reg would not, could not, treat any person, regardless of sex or color or religion with less than due respect ... "Spied on his countrymen in the '30s? That puts Reg in his 20s. How very uncommon that young people, say, in their 20s should have radical political views that would give them cause to blush as they matured ... "Armed to the teeth?" Pray, what do you mean by that expression? I speak as an informed witness. He had a loaded pistol in his bedroom. I have one. Half the folk in this country have a loaded gun where it can be reached in case of need.

Those who knew Reg can only be highly offended at this warped view of a man Flaxman never knew.

Jerry Whitman, Brookings, Oregon

# News & Information Service

KSJK AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

## MONDAY-FRIDAY

5:00-7:00am  
**Monitor Radio**

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am  
**Marketplace Morning Report**

7am-9am  
**The Diane Rehm Show**

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00-10:00am  
**Russell Sadler's Jefferson Exchange**

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.  
**Monitor Radio**

11:00am-1:00pm  
**Talk of the Nation**

NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

## 1:00PM - 1:30PM

MONDAY  
**Talk of the Town**

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY  
**Healing Arts**

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY  
**51 Percent**

Features and interviews devoted to women's issues.

THURSDAY  
**The Milky Way Starlight Theater**

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

FRIDAY  
**Real Computing**

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm  
**Pacifica News**

National and international news from the *Pacifica News Service*. (Repeats at 5:30pm)

2:00pm-3:30pm  
**Monitor Radio**

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:30pm-5:00pm  
**As It Happens**

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm  
**BBC Newsdesk**

5:30pm-6:00pm  
**Pacifica News**

A repeat of the 1:30pm broadcast of the day's national and international news.

## 6:00PM - 7:00PM

MONDAY  
**People's Pharmacy**

TUESDAY  
**Larry Josephson's Bridges**

Repeat of Saturdays broadcast.

WEDNESDAY  
**Tech Nation**

THURSDAY  
**New Dimensions**

FRIDAY  
**Parent's Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

7:00pm-8:00pm  
**The NewsHour with Lehrer**

The audio of the award-winning PBS TV news program, provided with the cooperation of the *NewsHour* and Southern Oregon Public Television.

8:00pm-11:00pm  
**BBC World Service**

## SATURDAYS

6:00am-7:00am  
**Inside Europe**

A weekly survey of European news produced by Radio Deutsche Welle in Cologne, Germany.

7:00am-7:30am  
**Northwest Reports**

The audio of the weekly *Northwest* newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am  
**Sound Money**

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am  
**BBC Newshour**

10:00am-10:30am  
**The Healing Arts**

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am  
**Talk of the Town**

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon  
**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm  
**The Parents Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm  
**C-SPAN**

2:00pm-3:00pm  
**Commonwealth Club**

3:00pm-3:30pm  
**One On One**

3:30pm-4:00pm  
**Second Opinion**

4:00pm-5:00pm  
**Larry Josephson's Bridges**

5:00pm-8:00pm  
**To the Best of our Knowledge**

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight  
**BBC World Service**

News and features from the British Broadcasting Service.

### SUNDAYS

6:00am-9:00am  
**CBC Sunday Morning**

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am  
**BBC Newshour**

10:00-11:00am  
**Sound Money**

11:00am-2:00pm  
**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm  
**Radio Sensación**

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight  
**BBC World Service**

News and features from the British Broadcasting Service.

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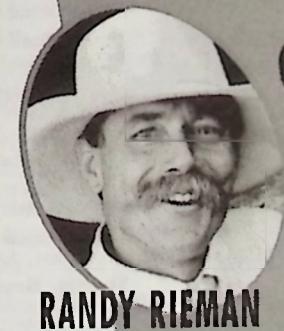
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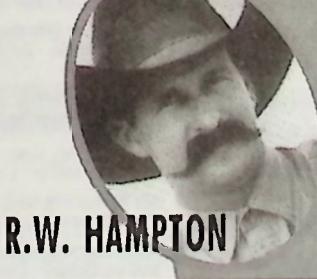
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# JEFFERSON ALMANAC

*Lucy Edwards*

## Nicaragua to Ashland

**L**ucy Edwards joined the staff of Jefferson Public Radio earlier this year, as news director. Below she shares points along the path which brought her here, to give a sense of the person behind the news.

I came to journalism through a circuitous route. I was a music major studying composition and voice and decided I needed to learn recording skills. So I left the University of California, Santa Barbara, to study at the College for Recording Arts in San Francisco. I studied audio production and, in 1981, returned to UCSB interested in communication arts. I worked at the radio station because I could edit tape, and soon was news editor and later producer of a weekly program called *The Other Americas*.

My news region was Central America. It sometimes extended to South America and the Caribbean, depending on events and U.S. foreign policy. Most of my work focused on Nicaragua, El Salvador, Guatemala, and the island of Grenada. I had much to learn.

In 1984 I made my first trip to Central America, to Honduras and Nicaragua. The following year I returned, to live in Nicaragua for 18 months, from 1985 to 1987. Living and reporting in a country at war is a very formative experience. I was not there strictly as a journalist, although I did report for *The Other Americas*. I was there for reasons of faith and conscience, working with Witness for Peace, an ecumenical, faith-based organization which places volunteers in war zones. I learned about Witness for Peace from a radio report from *Pacifica News*. In Nicaragua, we accompanied delegations from U.S. churches who came to Nicaragua to see for them-

selves. We accompanied journalists who wanted connections in remote areas. We accompanied Nicaraguans while our own government waged war on them. We went to a lot of funerals.

The Nicaragua I came to know was nothing like the country I read about in the mainstream U.S. media. My experience was in the countryside, where the war was

being waged. Most of the reporting I read focused on the capitol cities of Managua and Washington, D.C. My experience was with families as they buried sons and daughters, mothers and fathers. The newspapers and news weeklies from the U.S. reported on ideology and the Soviet Union. In the region of the country where we lived, we re-

ported on the deaths of fifty-two civilians. Fifty-one died at the hands of the U.S.-backed Contras. Very few of those deaths were reported in the U.S., except by groups like Witness for Peace. I became a staunch media critic.

After Central America, we settled in San Antonio, Texas. I taught on the Communication Arts faculty at Incarnate Word College, and produced radio features and documentaries for national distribution. I produced occasionally for Texas Public Radio, NPR's *Latino USA*, and under my own name as the *American Radio Journal*. In 1993, I began producing television features and documentaries for KLRN-TV, San Antonio's PBS affiliate. San Antonio allowed us to be in the U.S. and in Latin America at the same time.

I found Jefferson Public Radio on the Internet last summer. I was immediately impressed by its commitment to regional news and to teaching, as part of Southern Oregon State College. As I approach six months here I am equally impressed by the

listeners and volunteers who support and involve themselves with the station, making it their own. Slowly I am learning the issues unique to this area. I very much appreciate the calls and e-mail from listeners setting me straight on an issue (or pronunciation) or encouraging me to ask tough questions. I am listening, and learning.

I am in the process of visiting each town in our listening area and developing contacts. The Jefferson Daily has correspondents in Coos Bay, the Illinois Valley, and Klamath Falls, in addition to reports from Salem and Sacramento. What about Redding? Mt. Shasta? Roseburg? Chiloquin? Malin? Tulelake? Your town?

The Jefferson Daily is produced by a staff of twenty or more volunteers and students, and me. Some arrive with no training. Some are award-winning producers. Our goal is that the Jefferson Daily reflect the diversity and depth of the communities JPR serves. JM

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IN A COUNTRY  
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VERY FORMATIVE  
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Lucy Edwards can be reached by e-mail at [ljedwards@wpo.sosc.osshe.edu](mailto:ljedwards@wpo.sosc.osshe.edu).



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## Theater

◆ The Oregon Shakespeare Festival in Ashland continues its eleven-play season with a collection of Shakespearean, classical and contemporary productions through October 27. Performances in the Angus Bowmer Theatre include: *The Winter's Tale* by William Shakespeare (through October 27); *Moliere Plays Paris*, translated and contrived by Nagle Jackson (through October 26); *Awake and Sing!* by Clifford Odets (through September 22); *Arcadia* by Tom Stoppard (September 24–October 26); *The Darker Face of the Earth* by Rita Dove (through October 27). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *Romeo and Juliet* (through October 6); *Coriolanus* (through October 4); *Love's Labor's Lost* (through October 5). Performances at the Black Swan include: *A Pair of Threes/Three Hotels* by Jon Robin Baitz and *Three Viewings* by Jeffrey Hatcher (through October 26); *Cabaret Verboten*, translated and adapted by Jeremy Lawrence (through October 27). (541)482-4331.

◆ *Wanderlust: Tales of Travel & Place* will be presented by the Rogue Valley Playback Theatre at the Ashland Community Centre, August 16&17. This evening of improvisational theatre will be inspired by audience response and stories, exploring the ups and downs of travel and the spirit of adventure. Bring your story, and see it acted out on the spot! \$6. (541)488-2181.

◆ Oregon Cabaret Theatre presents *Ain't Misbehavin'* spotlighting the music of Thomas Fats Waller, master of the stride piano style. His high spirits sparked an array of songs, including "Ain't Misbehavin'", "Honeysuckle Rose," "Mean to Me," "Your Feets Too Big," "Two Sleepy People" and "This Joint Is Jumpin'." The 1930s and '40s song and dance revue plays every evening except Tuesday, through September 9. Curtain time for this show only is 8:30pm. (541)488-2902.

## Music

◆ Britt Festivals is celebrating its 34th consecutive year. The season continues in August with the 1996 Classical Festival, including: *Opening Gala*, featuring pianist Garrick Ohlsson, August 2&4; *Mad About You*, including Berlioz's "Symphonique fantastique," August 3&5; *Olé*, presented by guest conductor Arthur Shaw and the Minneapolis Guitar Quartet, August 9&11; *Fire & Brass*, with the Britt Horn Quartet, August 10&12; *Storms & Strings*, featuring Robert McDuffie on violin, August 16&18; *A '20s Tapestry*, with pianist Jeffrey Kahane, August 17&19; and the Cavani Quartet in recital of Mozart and Tower, August 13. All classical evening shows begin at 8pm. Jefferson Public Radio's Russ Levin will host the Britt Sunday Morning series on August 4, 11&18, at 9:30am, with chamber music from

members of the Britt Festival Orchestra. Also in August, dance will be featured, with *Ballet Folcolorico Do Brasil*, August 22&23, 8:15pm; and *Jazzdance* by Danny Duraczewski, August 24&25. The Mystical Arts of Tibet will be featured August 29, 8pm. Completing the schedule: Patty Loveless/Ellis Paul, August 30, 7:30pm; Nanci Griffith/Cheryl Wheeler, August 31, 7:30pm; and Herbie Hancock Trio/Mark Isham, September 1, 7:30pm. (541)773-6077.

◆ The Bear Creek Amphitheatre in Medford continues its free summer music series, with these featured performers: Dixie Fat Cats, August 4; One Voice, August 11; Wilson Bishop & Spring, August 18; the Fabulous Fairlanes, August 25; and Lorraine Rawls, September 1. All start at 7pm. The amphitheatre is at Highland & Barnett Road.

◆ Margaret R. Evans will hold an organ recital at Southern Oregon State College, as part of the SOSC Faculty Recital series, on Wednesday, August 14, at 8pm. Admission is \$5. (541)552-6101.



Comedian and juggler Up For Grabs will perform at Jacksonville Celebrates the Arts.

Send announcements of arts-related events to: ArtScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

August 15 is the deadline for the October issue.

For more information about arts events, listen to JPR's *Calendar of the Arts*.

## Exhibits

◆ *Las (In)Visibles: The Disappeared* is an exhibit of the women artists of Uruguay, to be featured at the Rogue Gallery & Art Center in Medford, August 7-September 7. The exhibit features works by women from Uruguay, who suffered both the atrocities of dictatorship, and more subtle oppression since. The show includes the work of painters, printmakers, photographers, videographers, poets, musicians and performance artists. Portraits of each artist are also included, as are bilingual translations of all work. (541)772-8118.

◆ The JEGA Gallery & Sculpture Garden will present both an exhibit and workshops from three sculptors, through August 30. Sculptures and demonstrations by: Tom Turman, whose whimsical multi-media sculptures were recently featured at the Nevada Governor's mansion; Jack Langford, a classical sculptor whose work graces a Bahai temple in Israel; and J. Ellen Austin, with evocative contemporary sculpture. 625 A Street, Ashland. (541)488-2474.

◆ The large abstract oil paintings of Louise Victor will be exhibited alongside the colorfully painted wood sculptures of Kathleen Bird at the Wiseman Gallery at Rogue Community College, August 2-31. Also at RCC, Paul Bouchard's cast-paper series *Lines* will be on display in the Firehouse Gallery, July 25-August 24. A First Friday Art Night reception will be held at each gallery on August 2, 6-9pm. (541)471-3500, ext.224.

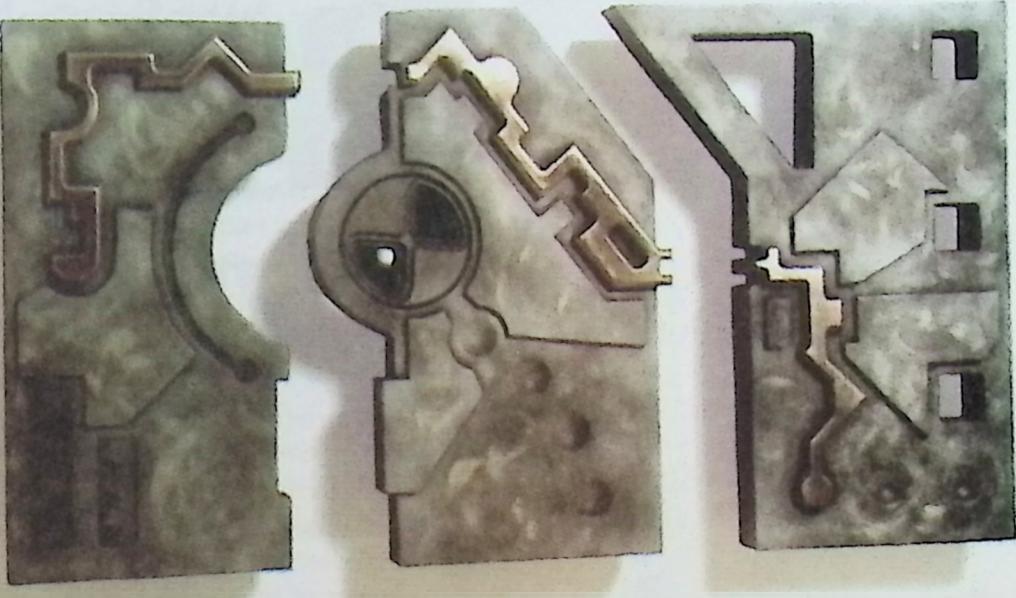
◆ The Schneider Museum of Art presents the glasswork of Dale Chihuly, with Chihuly Baskets through September 13. (541)552-6245.

## Other Events

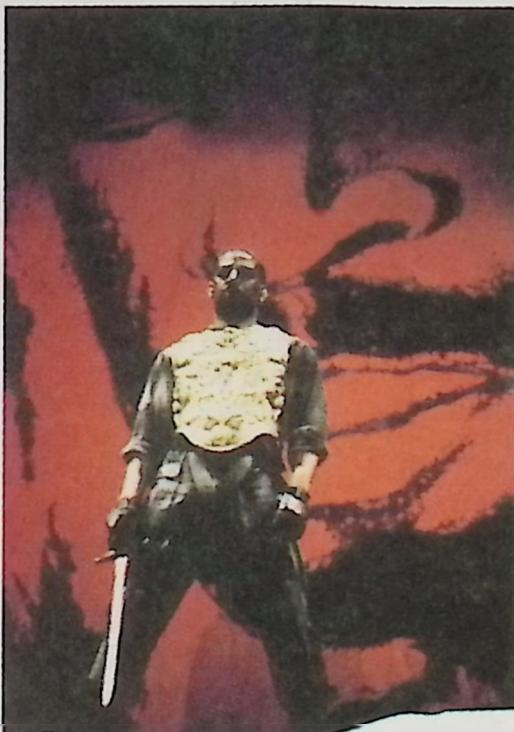
◆ The annual Jacksonville Celebrates the Arts outdoor festival will be held on the grounds of the Jacksonville Museum on August 23, 24&25. Fifty artists and crafts people will display their creations, including oils and watercolors, stone, wood and metal sculpture, jewelry, ceramics and textile crafts. Music will be continuous, including the Elvin Bishop Band. A silent auction for Jefferson Public Radio will also take place. (See the Spotlight section of this issue for more details.) (541)899-7686.

◆ The Rogue Gallery & Art Center will continue their summer workshop series: Figurative or Abstract Watercolor with Carla O'Conner, July 29-August 2; Beginning Watercolor, August 7-9, and Watercolor Workshop, August 12-16 with Judy Morris; Abstraction/Finding Your Personal Expression, with Dinah Cross James, August 26-30. (541)772-8118.

◆ The Lithia Artisans Market of Ashland showcases the creative diversity of Southern Oregon in an open air market setting filled with original crafts, musical performances, and more. Behind the downtown Ashland plaza, alongside Ashland creek. Every weekend through October 14: Saturdays 10am-6pm, Sundays 11am-5pm. (541)858-7187.



Tom Turman's sculpture "Solid State," on display at JEGA Gallery in Ashland.



Derrick Lee Weeden in Oregon Shakespeare Festival's production of *Coriolanus*.  
Photo: Andrée Lanthier.

## NORTHERN CALIFORNIA

### Music

- ◆ The Siskiyou Blues Society Picnic will be held on August 11 at the Dunsmuir City Park. The Guitar Slingers Ball will feature Harry Blackwell, Casey Kelly, and others. Free to the public. (916)926-5823.
- ◆ The 5th Annual Blues by the River Festival will take place on August 17 in Redding. Featured performers include Little Milton, Rod Piazza, Maria Muldaur, Chris Cain, and Kelly Joe Phelps. (916)472-1060.



Walnut wood sculpture by Keith Clement, at Jacksonville Celebrates the Arts.

# A Legacy that will endure forever.

**F**uture generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon." If you would like further information on making a bequest please contact us at (541) 552-6301.



# RECORDINGS

Keith Henty

## The World of Putumayo

**D**an Storper considers it serendipitous that a new love started on a sunny day in Golden Gate Park. He's referring to the beginnings of a new label called Putumayo that distributes world music. Storper is the owner of the Putumayo retail outlets based in New York City (now twenty years old, they sell international handicrafts and women's clothing inspired by traditional cultures). He travels frequently and named his company after a river and a valley in Columbia, South America.

In 1991 Storper was wandering through the park in San Francisco on a sunny, breezy afternoon. There was music blowing through the trees and he walked up to about five hundred people dancing. They were having a very good time. The sounds seemed global in scope to him; not just African and American. He later found out that this group played a blend of Nigerian, Cuban, and Jamaican funk rhythms. Storper was struck by this music that he describes as "melodic and upbeat and made you feel good," and by the fact that there were so many people of different ages and colors, all dancing and having a blast. The scene registered in his mind. The group, Kotoja—literally meaning, "let's be friends"—later became one of Putumayo's releases. But that's getting ahead of the story.

Shortly after he heard Kotoja, Storper was back in New York and in one of his stores he heard some music he didn't like. The clerks were playing hard rock music that Storper thought clashed with the international store atmosphere he wanted to create. Storper had the idea of a comfortable oasis where people would escape the hustle and bustle of urban life. Since music was an important part of that environment, he decided to start making some tapes for in-store play.

Storper began a personal discovery of several musicians whose work was not commonly available. He sensed a gap—that there is much terrific music already recorded, but little was getting through to people.

Soon people began asking, "what is this music?", while shopping in the stores.

In 1992 Storper got in touch with Rhino Records (he knew about them from an organization called Business for Social Responsibility)

and suggested a compilation series—an introduction to world music. They were interested, and in April 1993 the first two releases came out: *Putumayo Presents the Best of World Music: World Vocal* and one entitled *World Instrumental* (M123-2). And in October, several more, including an African collection. In 1994 Putumayo broke from Rhino, and

66  
STORPER WAS STRUCK  
BY THIS MUSIC

THAT HE DESCRIBES AS  
"MELODIC AND UPBEAT  
AND MADE YOU  
FEEL GOOD."

began to sell directly to record stores, marketing to gift stores (including their own stores), coffee shops, museum shops. They also established their own style of packaging: The CD case is recyclable cardboard (think green) and has cheerful multicolored hand painted covers. Glued inside each is a 15-page booklet with detailed notes on the performers. A portion of the proceeds goes to Oxfam America, a non-profit organization helping people around the world.

Several of the Putumayo releases (there are more than fifteen now) feature artists popular throughout the world. Among their new recordings is *One World*, featuring fourteen international musicians, including Peter Gabriel with Youssou N'Dour, Gypsy Kings, Johnny Clegg and Juluka, Toni Childs, Angelique Kidjo, Toure Kunda, and more. There are five songs previously unreleased in the US, including a rare track from the late reggae legend Bob Marley. Sales benefit UNICEF, supporting their

work with children in war-torn countries.

This summer Clegg has reunited with his popular South African band Juluka for a tour and will be at the Warfield Theater in San Francisco on August 5th and at the Champoeg State Park in Portland, August 9th. Clegg and Juluka are powerful, incredibly dynamic live performers that stir crowds into a dancing frenzy.

The group challenged the discriminatory barriers of white South Africa in the 70's and 80's by becoming the country's first and most successful interracial band. They brought together English lyrics and western melodies with Zulu musical structures. For some years due to the segregation laws, their music did not receive any airplay in their home of South Africa, but it was heralded as the wave of the future and eventually five Juluka records went gold, and two were certified platinum. Their success was a harbinger of things to come for world music.

To help celebrate their twentieth anniversary reunion and tour this summer Putumayo has just released the retrospective *Johnny Clegg and Juluka Collection*. If you want people to dance, this is highly recommended party music. Two other suggestions are the *Toure Kunda Collection* (M121-1) and *The Best of World Music: World Dance Party* (M114). This last one is a superb sampler of danceable grooves from far-flung places, including Polynesia, Martinique, and Egypt. There is also a track from Kotoja, the group whose music spun through the trees on a lovely day and brought the world into the mind of Dan Storper and Putumayo. HM

Keith Henty is Jefferson Public Radio's Operations Director, and hosts Open Air daily on JPR's Rhythm & News Service.

# TUNED IN *From p. 3*

was part of what gave CBS bragging rights along with CBS's star newsmen Edward R. Murrow. How telling that CBS had to find way to force a contract dispute with Corwin in 1946 because it thought it could no longer afford to devote its resources to the programming which Corwin had exemplified. A decade later CBS was trying to figure out how to get Edward R. Murrow off the air too. They thought they couldn't afford the attention which effective and compelling journalism inevitably attracts. One sells that proposition by renaming such attention controversy—and CBS did just that.

It's easy to throw stones at the degeneration of radio and television into what Corwin warned against. But it strikes me that the issue is more complex. Corwin worked in a medium, radio, in which the individual counted. CBS even gave Corwin a series—which it called *Twenty Six by Corwin*—because the director's name stood for something in the same fashion that film is viewed largely as a director's medium. There was kind an auteur theory in radio as well.

Television isn't a director's medium and largely tends to treat itself like an industrialized business. Television is a collaborative exercise which barely holds the latent prints of any single creative collaborator to its programming. What results on television is largely what results from the work of any committee-structured enterprise. The rule of thumb is that it costs about ten times as much to produce a program on television as it does on radio. The added cost is no doubt a reflection of a portion of that industrialized process. Perhaps, arising from the need to organize, and maintain cost-controls over, such an unwieldy beast, television has largely been a producers medium. It's interesting to note, however, that film—more costly than even television—remains a director's vehicle.

In contrast, radio, like the cinema, allowed an individual to exercise creative control like the cinema. And with control comes responsibility—a responsibility

through which honest and courageous individuals can work to preserve the best of our creative potential.

One factor in the way in which media see themselves is the way in which society sees them. Film is generally recognized as an art form. Television is rarely approached in that fashion. On all of the college campuses I've inhabited, I've always advocated (usually unsuccessfully) to locate the academic programs associated with radio, television and film

within the performing arts curricular areas. Most folks see them, however, in a more behaviorist fashion and they are generally relegated to the social sciences. Behaviorist theories, however, would hold that feedback produces change. If our culture consistently expected an artistic result from these media, we might see them used more artfully.

As new technologies present themselves we can only wonder what pattern they will follow. Computer

generated and distributed information, for example, bears many similarities to radio. (I might add, parenthetically, that is one of the reasons JPR jumped into the Internet world with both feet through JEFFNET.) Just as a radio director can fashion and form sound in a solitary manner unaided by a large cast and crew, much of the computer world is generated in the same manner as literature—a solitary author writing at the kitchen table. The computer information world may again provide the opportunity for an auteur's presence in public communication. At the same time the interests now behind the burgeoning mega-mergers between television and computer companies give me doubt. HM

Ronald Kramer is JPR's Director of Broadcasting.

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# COMPACT DISCOVERIES

*Fred Flaxman*

## The Label of Discovery

Twenty-six years ago I was given the unique, once-in-a-lifetime opportunity of starting a new public radio station in the nation's capital. WETA-FM is now a well-established, successful classical-music broadcaster operating from state-of-the-art facilities in the Virginia suburbs. But when I ran it, we were located in a trailer next to a small, cramped transmitter building. My office was in a closet-sized kitchen, right next to the bathroom. When I was on the phone and someone flushed the toilet, I couldn't hear what the person on the other end of the phone line was saying.

What mattered to the audience, of course, was what the station sounded like, not what it looked like or how difficult it was for the seven of us who worked there every day. And we must have sounded pretty good because within two years WETA-FM was the second-most-listened-to public radio station in the country, after WNYC-FM in New York City.

My job was one of the most interesting assignments I ever had. I designed the format, created and named the programs, selected the syndicated material we used, put together the broadcast schedule, hired the announcers, and managed the station. Once in a while I took the time to write, produce and host a special.

At one point I produced a couple of pilots for a series which I called "Bottom of the Barrel." The idea was to present little-known works by major composers and major works by little-known composers. The series never got beyond the pilot stage, but the concept has been with me ever since. In recent years it has emerged in the form of print media and Internet columns with the much-more-positive title "Compact Discoveries."

The columns are written for classical music lovers who are already familiar with the warhorses of the repertoire and are looking to expand their knowledge to worthwhile, but less celebrated, compositions.

Knowing my long-standing passion for the hidden treasures of the classical repertoire, you can appreciate how excited I am about a CD label which is devoted to recording these neglected compositions with state-of-the-art sound and making them readily available in attractive packages with well-researched and interesting program notes. The company is called, most appropriately, Marco Polo, the label of discovery.

Their catalog at this point contains more than 500 CDs ranging from composers as well known as Bartok, Borodin, Debussy, Dvorak and Hindemith, through such less familiar names as Alkan, Arensky, Balakirev, Bax, and Bruch, to a whole host of folks whom even I, with my passionate interest in the obscure, had never heard of before. These include Jan Levoslav Bella, Mihaly Mosonyi, Havergal Brian, Augusta Homes, Alfred Hill, Mikolaus Konstantinas Ciurlionis, Arthur Meulemans and Paul Gilson.

Now I would be somewhat less than honest if I told you that every Marco Polo release was a compact discovery worthy of a prominent place in your permanent collection. Sometimes I feel that their main purpose is to help classical music lovers appreciate what really great music is, by giving us the opportunity to listen to the truly mediocre. But there are many real discoveries on this label, and lots of other good listening as well. Here are just a few of my favorites:

- The Slovak composer Jan Levoslav Bella (1843-1936) was an ordained priest who

quit to become director of music in Mermannstadt, now Sibiu in modern Romania. He wrote melodious, romantic string quartets which the Moyzes Quartet has digitally recorded on Marco Polo (8.223839).

• You have certainly heard of Alexander Glazunov, but do you own a recording of "The Seasons" and "Scenes de Ballet, Op. 52"? The CSR Symphony Orchestra of Bratislava, conducted by Ondrej Lenard, has turned in fine performances of this delightful music (8.223136).

• Are you familiar with the master of British light music, Eric Coates (1886-1957)? Marco Polo has put out a CD full of his tuneful compositions: "London Suite," "London Again Suite," "Cinderella," "The Dam Busters," "The Merrymakers," "The Selfish Giant," and "Calling All Workers." Performances are by that not-exactly-world-famous, not-exactly British orchestra, the Czecho-Slovak Radio Symphony of Bratislava. These chaps could use a bit more energy, and the sound isn't as crisp and clear as other Marco Polo releases, but the music is delightful nevertheless.

• I'm not crazy about Symphonies Nos. 20 and 25 by the English composer Havergal Brian (1876-1972). But his "Fantastic Variations on an Old Rhyme" ("Three Blind Mice," as it were) makes a great gift for the person who has everything, musically speaking. These three compositions share Marco Polo CD 8.223731, with Andrew Penny conducting the National Symphony Orchestra of the Ukraine.

• For one who does not like to mix composers on a CD, Marco Polo's release of George Enescu's (1881-1955) "Romanian Rhapsodies 1 and 2" along with his "Romanian Poem, Op. 1" is a welcome addition to the catalog. The "Romanian Rhapsodies" are usually available only in combination with works by other composers, making it difficult to find them in your alphabetically-organized collection. Enescu deserves a CD of his own and his own spot in your collection, and Marco Polo CD 8.223146 makes this possible. The Chorus and Orchestra of the Romanian Radio and Television are conducted by Josif Conta in these authoritative interpretations.

• Marco Polo is also a chief source of supply for Charles-Valentin Alkan (1813-1888) addicts, such as myself. But even I will admit that some Alkan is a lot more worth-

while than others. Amongst the very best is his "Symphony for Piano, Op. 39" performed by Bernard Ringesssen (8.223285). It's brilliant, exciting, dazzling – a true compact discovery! I like the other pieces on this CD, too: "Overture, Op. 39, No. 11," "Comme le vent, Op. 39, No. 1," and "En rythme molosque, Op. 39, No. 2."

Other favorite Marco Polo CDs include: "Piano Music, Vols. 1-3" by Edward MacDowell, performed by James Barbagallo; Mihaly Mosonyi's "Piano Concerto" with Klara Kormendi; the orchestral works of Augusta Holmes; the "Discovery of Brazil" suites by Heitor Villa-Lobos; more British light music by Richard Addinsell (composer of the "Warsaw Concerto," which, unfortunately is not included on this CD) and Roger Quilter; piano music by Leopold Godowsky; chamber music by Borodin and Korngold; and "Suites for Two Pianos" by Arensky – to name just a few. I can't do more than just introduce this very special label in one column, but you can count on seeing Marco Polo CDs discussed in more detail in the months ahead.

By recording many compositions on CD for the first time, Marco Polo has helped me and many others expand our knowledge of the classical repertoire. I am grateful for their existence and wish them a long and prosperous future. They should succeed. After all, they did things right from the beginning – by not calling their label "Bottom of the Barrel Records." **MM**

# SPOTLIGHT

From p. 13

dynamic knife juggling grande finale. He will perform Sunday, from 11:45 to 1:45. And the Rogue Valley's own 10 foot high Gyroscope will be available for rides on Saturday and Sunday. Invented by NASA in 1985 to give astronauts an experience of life without gravity, the gyroscope allows your body to whirl you around within a stable structure. Shumba, an eight piece marimba band, closes out the festival Sunday afternoon playing the infectious rhythms of contemporary Shona music from Zimbabwe.

Festival founder and potter John Dodero says Jacksonville Celebrates the Arts was developed six years ago as a gift to southern Oregon residents, and to honor the memory of Peter Britt, who brought so much art and culture to the region. "It's a celebration of the joy and creativity that finds natural expression when living in such a beautiful environment," comments Dodero. Come to the party—you're invited! **MM**

For more information on Jacksonville Celebrates the Arts, call (541)899-7686.

## Musical Enchanter Radio Theater



Hosts Tish Steinfeld and Paul Richards

Bring *Musical Enchanter Radio Theater* into your home Sunday evenings at 6:00pm for a half hour of family radio theater on JPR's Rhythm & News Service.

Fred Flaxman's past Compact Discoveries columns are available on the Internet's World Wide Web Classical Net Home Page. The Uniform Resource Locator (URL) is: <http://www.classical.net/music/recs/reviews/flaxman/>.

# JEFFNET

the community-based Internet service of the Jefferson public radio listeners guild

JEFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon... it's easy to use... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.



## 3 WAYS TO LEARN MORE



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# THEATER REVIEW

Alison Baker

## Ain't Misbehavin' The Music of Fats Waller

Directed and Choreographed by Jim Giancarlo  
Musical Director John Dunkerley

At the Oregon Cabaret Theatre  
Through September 9

The folks at the Oregon Cabaret Theatre have found out what I like and how I like it, and they're spreadin' rhythm around till the joint is jumpin'.

Sure it's a cornball lead-in, but the music of "Ain't Misbehavin'" is still jitter-bugging around in my brain from last night—heck, it's taken over my entire body. It's hard to sit still in this chair, let alone write sober professional prose.

Writing about Fats Waller's music is—as someone has said about something else—like dancing about architecture. In the show's program notes, director Jim Giancarlo says, "Joy is the key word with Mr. Waller's music," and I guess if you can't speak stride piano, that'll have to do.

This is the kind of show I love to see at OCT. "Ain't Misbehavin'" doesn't waste time on some feeble excuse for a plot; the story is in the music and lyrics themselves. Fats Waller's own voice issuing from a scratchy old 78 starts the show, and from that moment till the band's finale thirty songs later, it's an evening of exuberant pleasure. Strutting around in the finery of the '30s, cast members Rene Collins, Jamaica J. Filgo, Alysa Sylvia Lobo, Cynthia Taylor, and Robert Taylor were surely having as good a time as the audience; maybe better, since they get to dance to the music.

It's hard to pick out favorites of the evening, but Robert Taylor did a great rendition of "Your Feet's Too Big" (you may want to avoid the front row if you don't

want your own feet singled out for derision). And he and Cynthia Taylor (his real-life wife) did a wonderfully suggestive "Honeysuckle Rose." Cynthia Taylor and Jamaica Filgo made no secret of to what they referred in their rowdy "Find Out What They Like"; and Robert Taylor and Rene Collins brought down the house with "Fat And Greasy."

The only breather the cast gets is the occasional slow song among the faster ones. By intermission I was out of breath just from watching, but they seemed unaffected. Collins in particular does some pretty fancy dancing; his program biography confirms that he is an acrobat as well as a singer and actor.

Craig Hudson's nifty Art Deco-style set features

a grand sweep of stylized keyboard. Above it, the three-piece band—John Dunkerley on piano, Jim Calhoun on bass, and Hal Davis on drums—pours out the rhythm. They'd be a lucrative draw at any rent party.

Fats Waller got his start sixty years ago playing at Harlem rent parties; the people he played for must have taken in six months' rent and the cleaning deposit, too. I can't imagine anyone, of any age or musical taste, not having the time of his or her life at this show. Even when a particular song isn't familiar—and you might be surprised at how many are—it's the kind of music that gets right under your skin.

Busloads of high school students troop into the Shakespeare Festival, but a show like this could be great for students, too.

What a way to study social history! Prohibition and rent parties are the topic in "The Joint Is Jumpin'." "The Viper's Drag" makes it clear that smoking dope was not invented in the Sixties. Why, during World War Two, did women long for the day "When the Nylons Bloom Again"? If you believe that claptrap about there being no class differences in the United States, pay some attention to "Lounging at the Waldorf." And what a discussion of race relations might come out of listening to the pain-filled lyrics and music of "Black and Blue."

And as for sex education...

I've seen other productions of "Ain't Misbehavin'" in Chicago and Salt Lake City. It's the kind of show you go to again and again—you may even go to the Cabaret more than once, it's such a pleasure. In fact, the Cabaret is so intimate that the music seems even bigger and better, if possible; the farthest seat in the house is not very far from the action.

I always recommend going for dinner before the show, too. It makes a luxurious evening, being fed and entertained without having to worry about getting from restaurant to theatre on time. And the food, from Primavera Catering, is always delicious. At the very least, you should order a dessert for intermission. My Companion and I each had a Raspberry Pot de Creme—a rich and smooth little custard flavored delicately with raspberry. Worth the price of admission right there.

The show winds up with an ensemble spate of songs that Fats made famous, including "I'm Gonna Sit Right Down (And Write Myself A Letter)" and "It's A Sin To Tell A Lie." Just typing out those titles gets my feet twitching.

My Companion must be feeling the aftereffects, too; he just went slinking past my window, hissing something about being a Viper. Perhaps it's time to head inside for lunch. I think I'll serve up something Fat and Greasy for my Honeysuckle Rose. 'T Ain't Nobody's Biz-ness If I Do. ■

# POETRY

## Notes from the Pecos Wilderness

BY ROBERT PETERSON

Wed., 4 pm, Pecos Ranger Sta., \$2 permit

8 pm, Jack's Creek trailhead camp: *Svea* lasagna  
radio & to b.

Thurs., sleep, fair; up 6.30 (cold cereal)

8.15, Beatty's Camp Trail (steep)  
9.00, *rest*, 9.30, *rest*, 10.20, *rest*  
1.15, arr. Beatty's (5 hrs., hard climb)  
wash feet / *rest* to 3:00 (Agatha Christie)  
spot of fish (*nada*)  
forage firewood (slim pickings)  
no one but me here/along the Pecos anyway  
@ abt. 1000 yds. west: elk  
clean socks

4.30, din., fire, & to b. 8:00  
falling stars, dawn frost;  
up 5, lv. 7  
incoming pack train (dukes/guns/howdys)  
elk season mañana;  
arr. Jack's Creek 11.40  
ret. trip 4 hrs., 10 min.  
1 hr. fish (3 native browns @ 7")  
*sore all over*  
beer Pecos Bar

### Mistakes

wrong kind of moleskins  
torn tent  
nail in boot  
forgot Ace Bandage  
dull hatchet

Robert Peterson, former poet-in-residence at Reed College, read in April at Bloomsbury Books in Ashland. He is the author of eight books of poetry, including *Leaving Taos*, a selection in the National Poetry Series. "Notes from the Pecos Wilderness" is from his most recent volume, *All the Time in the World* (Hanging Loose Press, 1996).

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio, and a SASE to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

Alison Baker reads, writes, and ages in the Applegate Valley.

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